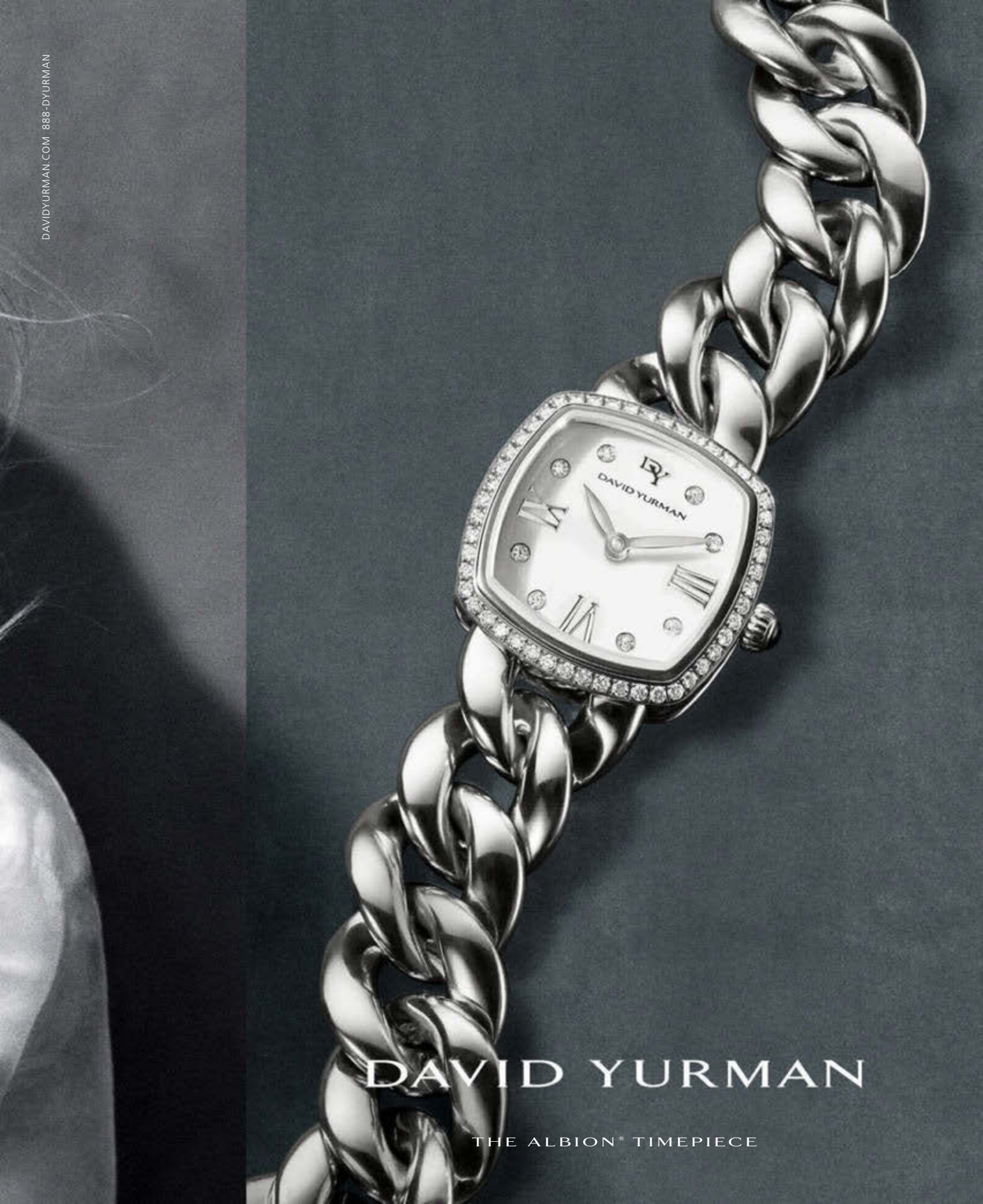

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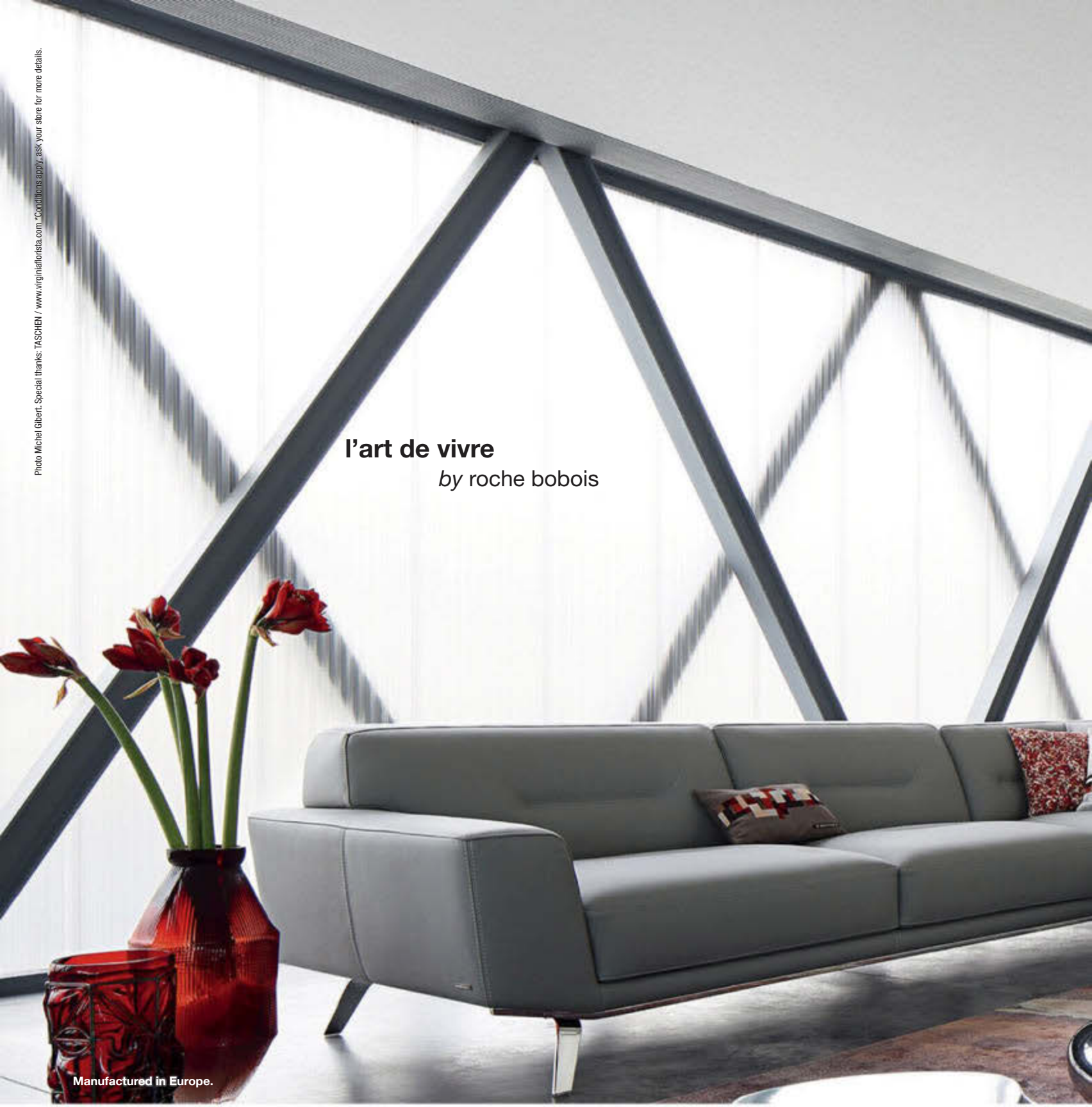


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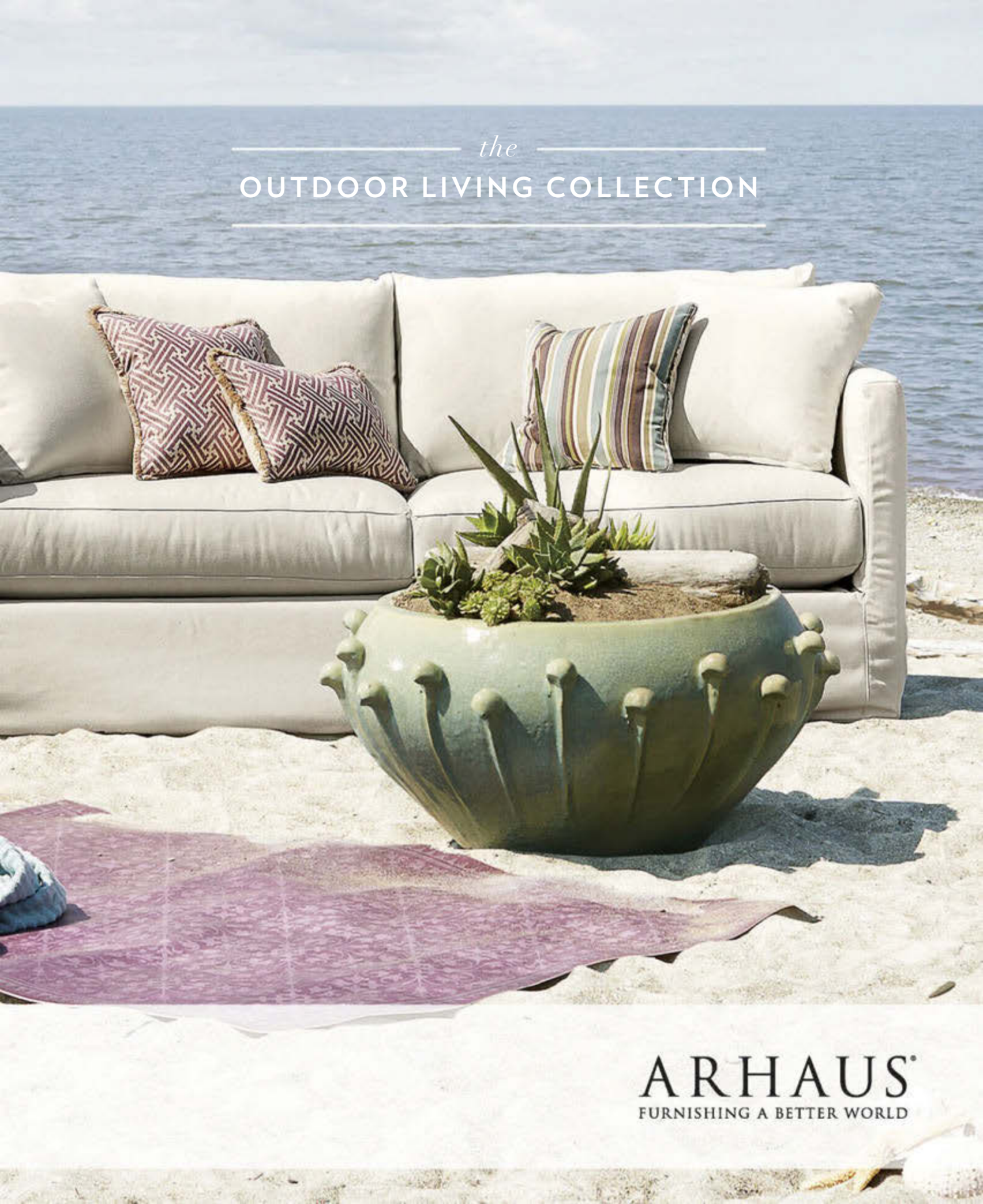

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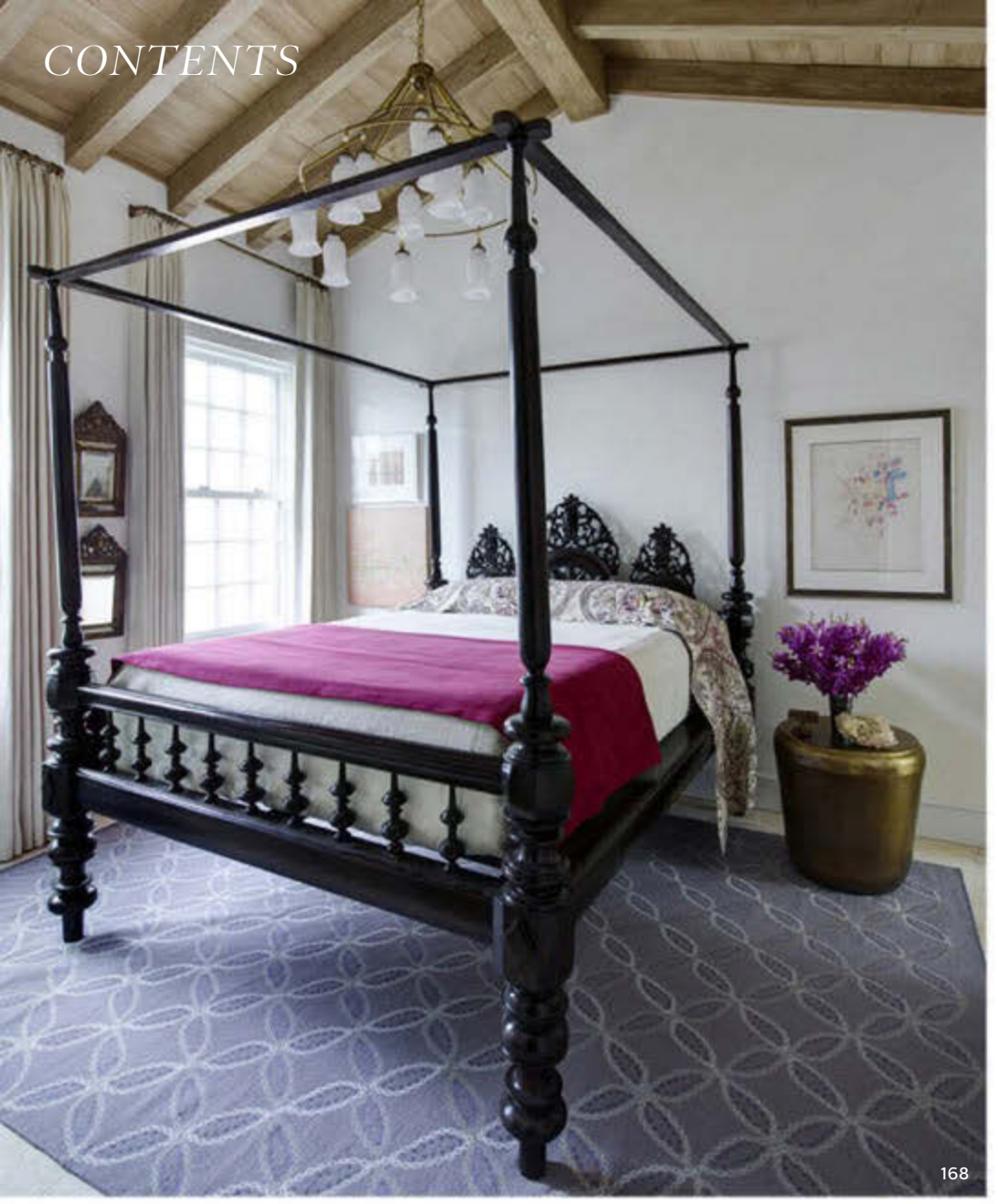
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LEFT: A young girl's bedroom in an Alys Beach, Florida, house by architect Michael Imber and designer Lynn Myers. **ON THE COVER:** The living room of Kate and Alexander Brodsky's Manhattan apartment. Photography by Simon Upton. Produced by Cynthia Frank.

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MAY 2015 VOLUME 26 NUMBER 4



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Side table by Rockman and Rockman.

TOP LEFT: RICHARD POWERS

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FROM TOP: COURTESY OF ANDREAS ERIKSSON AND STEPHEN FRIEDMAN GALLERY; MIKKEL VANG



L-R: Turin chair, Frink floor lamp, Mondrian bookcase, Lauren chair and Chianti coffee table

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A corner of Emma Jane Pilkington's living room.



The ELLE DECOR A-List award.

LOOKING AHEAD

Don't miss our June issue, on sale May 19, celebrating the ELLE DECOR A-LIST.

Discover who has been selected to join the esteemed list of our favorite talents and see exclusive projects by six members:

- An atmospheric jewel-box Manhattan apartment by Stephen Sills.
- A wildly colorful family home by Jeffrey Bilhuber on the Upper East Side.
- A sumptuous, richly layered townhouse in London by Laura Sartori Rimini and Roberto Peregalli of Studio Peregalli.
- A penthouse in Madrid by Spanish designer Lorenzo Castillo that merges bold patterns and quirky antiques.
- A coolly chic New York apartment by Daniel Romualdez that is both minimal and luxe.
- Emma Jane Pilkington's own exquisite Greenwich, Connecticut, house, created with architects Ike Kligerman Barkley.

Plus, words of wisdom from American master John Saladino, famed Atlanta decorator Suzanne Kasler's 12 style must-haves, and much more, in this special issue devoted to the best in global design.

TOP LEFT: DOMINIQUE VORILLON; TOP RIGHT: SIMON UPTON


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LAST YEAR, I ASKED PETER MARINO WHAT WAS THE MOST EXCITING THING ABOUT CREATING ARCHITECTURE TODAY.

His response was a single word: *materials*.

He went on to explain that the many new materials available to architects and designers were so exciting and inspiring that they could shape the way a building or an interior was conceived, allowing for forms and finishes that had never before been possible. And this world-renowned talent, who creates luxury flagships for such brands as Chanel, Bulgari, and Fendi, is totally clued in to the new and fantastic. In fact, he has a department within his office devoted to searching out new substances and contending with the possibilities they unleash.

The list is impressive and daunting: resins, plastics, ceramics, laminates; glass that is clearer than ever before, that cleans itself, that turns opaque at the touch of a button. There are surfaces that can heal themselves from scratches and wounds, almost like skin, and metals and composites so thin yet so strong that they seem to float without support. Walls can now become roofs, windows can become floors, and the 90-degree angle has practically been obliterated.

And these surfaces are no longer being used only in futuristic skyscrapers and luxury developments but are beginning to trickle down to the home. We are already seeing fingerprint-resistant stainless steel used for appliances and antimicrobial nanotechnology incorporated into kitchens and baths. All of this innovation has prompted our special section, beginning on page 128, on the new materials that are exciting architects and designers and that will shape the way we live in the years ahead.

Which is not to say that one of my own favorite miracle materials is being replaced.



It is ecologically friendly, organic, and renewable. In its natural state, it even acts as an air purifier. Designers and craftsmen have been entranced with it for centuries. It is durable and malleable enough to be used for everything from the exuberant carvings of an Irish Georgian chair to the minimalist curves of an Eames lounge chair. Wood still inspires, I am happy to report, and examples abound throughout this issue.



Michael Boodro, Editor in Chief
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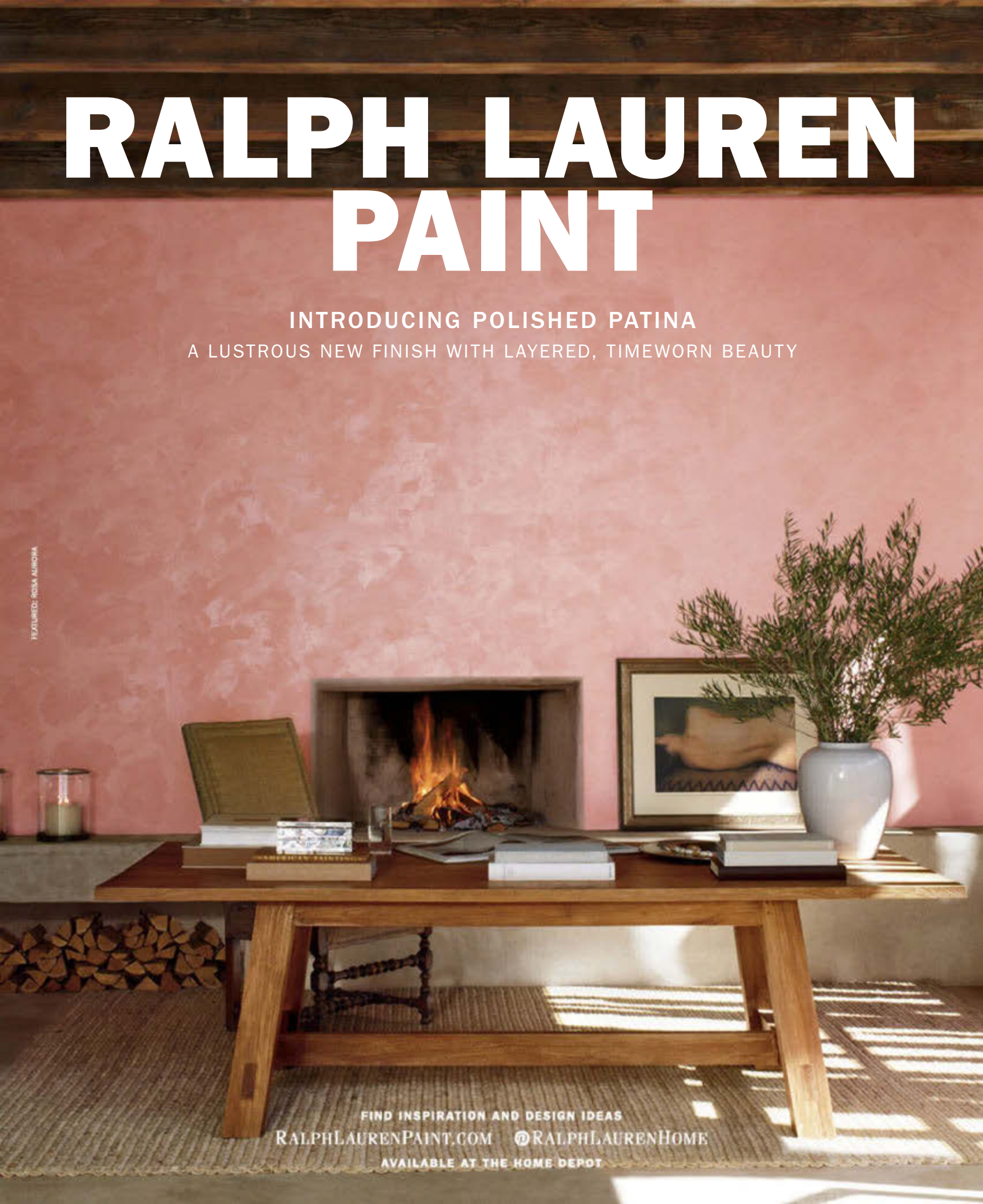






CLOCKWISE FROM TOP: Zaha Hadid's futuristic building for Maggie's Fife, a cancer-care center in Fife, Scotland. An Irish mahogany chair, 1740. The Eames 670 lounge chair, 1956.

PORTRAIT: FREDERIC LAGRANGE; MAGGIE'S FIFE: WERNER HUTHMACHER; CHAIRS: COURTESY OF 1STDIBS


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SCENE + HEARD



Jean de Merry's showroom in Los Angeles.



Blackman Cruz.



Claremont Furnishing Fabrics.



THE BEST OF EVERYTHING

Husband-and-wife interior design team Jason and Katie Maine, right—whose Beverly Hills project appears on page 196—reveal their go-to sources for furniture and fabrics in Los Angeles.

• Jean de Merry, furniture and decorative items: "Not only does Jean de Merry have beautiful pieces of their own, but we also love using them for custom commissions. Their mastery of fine materials like mica, parchment, and shagreen is by far the best in Los Angeles." 8417 Melrose Place; 323-655-9193; jeandemerry.com.

• Blackman Cruz, antiques and furniture: "Just walking into Blackman Cruz's space is so inspiring. Their shop is the gold standard for how a space should be curated." 836 Highland Avenue; 323-466-8600; blackmancruz.com.



A pomegranate sculpture by David Wiseman.

• Claremont Furnishing Fabrics: "It really doesn't get better than the color palette at Claremont. Their colors have a sophisticated, almost neutralized undertone and are often the starting point for a room for us." 723 North La Cienega Boulevard; 310-248-3841; claremontfurnishing.com.

• Holland & Sherry, fabrics: "We primarily use solid and woven fabrics, so we were thrilled when Holland & Sherry opened their own showroom in Los Angeles. Their fabrics have a rich simplicity and the ideal weight and hand for upholstery and curtains." 752 North La Cienega Boulevard; 310-858-6884; hollandandsherry.com.

• David Wiseman, decorative furnishings: "Los Angeles is lucky to have artists like David, who are changing the way people view decorative arts in this city. The beauty of his pieces really pushes us to create rooms worthy of his designs." dwiseman.com.



FANCY FOOTWORK

After Doris Leslie Blau—the subject of this month's Unconventional Wisdom column (page 116)—sold her eponymous antique rug company to Nader Bolour in 1997, the gallery expanded its purview to contemporary designs, as well as custom work. Recent creations have included a rug designed by Jennifer Post for a home in the Hamptons, top. "Our goal was to achieve an abstract pebble feeling, as if we scattered pebbles on the rug," says Bolour. "We used pashmina and silk in a very high knot count to achieve this." Another favorite, above, was inspired by French Art Deco designs. "We tried to conjure an architectural feeling using round and square elements with a strong border and an open field," he explains.

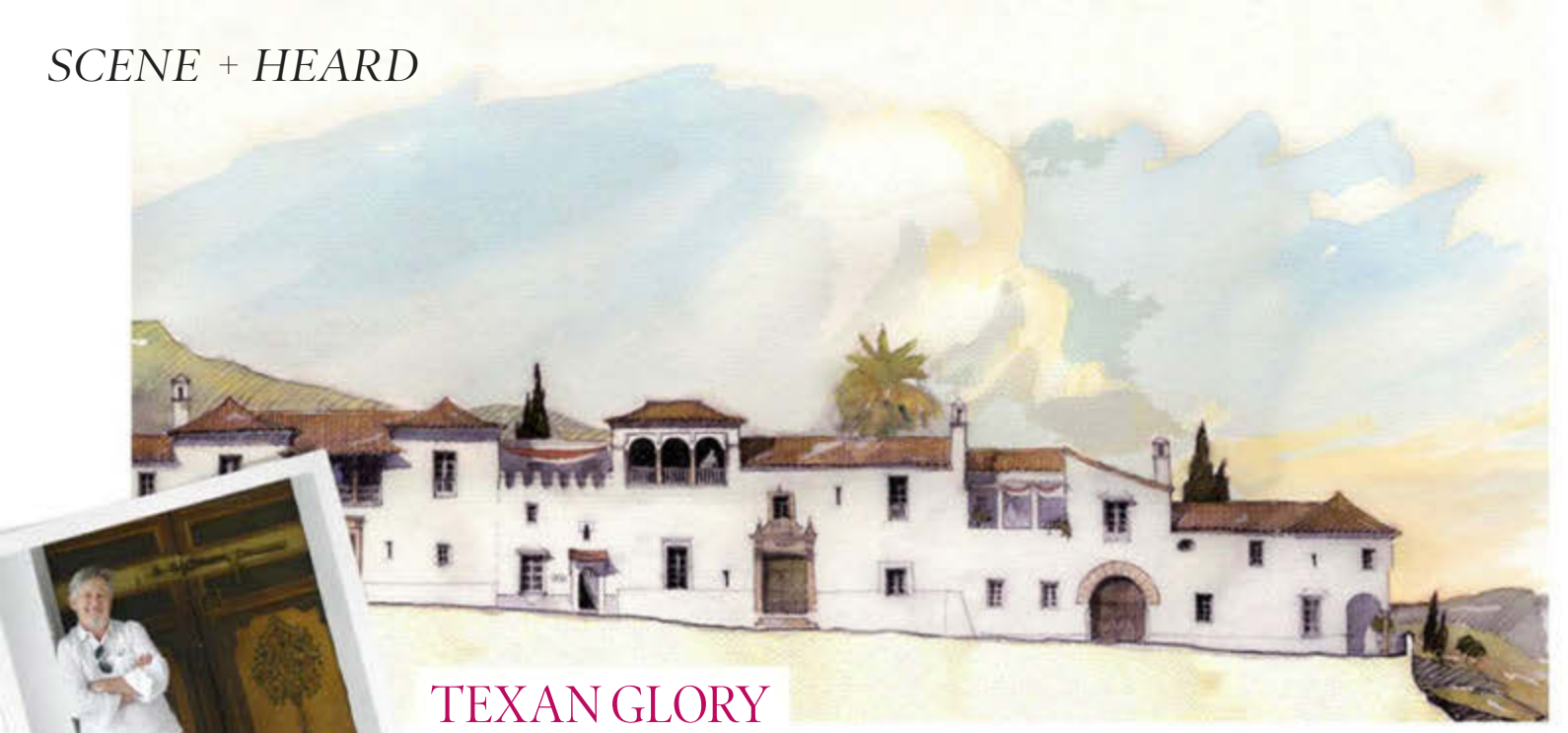


BRAND LEADER

Jason Rand—whose apartment near New York's Gramercy Park appears on page 190—is creative director of Harrison Rand, a New Jersey advertising agency founded in 1941 by his grandfather, Harold Harrison. "He was a true Mad Man," says Rand. The firm has stayed in the family: Rand works alongside his brother, David. Harrison Rand recently became the agency of record for Jersey City, rebranding it with a dynamic ad campaign, above. "It's the most diverse city in America," says Rand, "and it's amazing to be part of its cultural renaissance." harrisonrand.com.

JEAN DE MERRY AND BLACKMAN CRUZ: SAMUEL C. FROST; MAINE DESIGN: JESSICA SAMPLE


BISAZZA
MOSAICO



TEXAN GLORY

Based in San Antonio, architect Michael Imber, left, brings both classical rigor and beauty to his buildings, including the seaside villa in Alys Beach, Florida, that appears on page 168. But while Imber's primary work is single-family homes in the form of ranches and country estates, his designs have ranged from the initial plan for a chapel in Corpus Christi to an award-winning 17-story apartment tower in his hometown. His work is inspired by his global travels—witness his 2006 plan for a new town in the Andalusia region of Spain, above. "I see architecture as a continuum of history," Imber says. "It's not about putting an arch here. It's about architecture through time."





GOING GREEN

Kate Brodsky's Manhattan apartment, on page 162, is splashed with color, but she admits to a particular preference for green. Here, she shares her favorite shades:

- Benjamin Moore's Oak Grove: "It's the color of the walls at my store, KRB [at left]. Everything looks good against it."
- Farrow & Ball's Churlish Green: "It looks terrible on the color card but comes alive on a wall, giving off a warm glow."
- Benjamin Moore's Ponderosa Pine: "This is the color of *everything* in my library—the bookcases, the trim, the doors. The perfect green to be cocooned in."
- Benjamin Moore's Courtyard Green: "About as blue as I go. It's the color of much of the cabinetry in my kitchen."
- Sherwin-Williams's Tricorn Black: "This is the closest to classic Charleston green, a green so dark it's almost black."



PALMS UP

Ivanka Trump, the subject of this month's Shortlist (page 96), created her fashion line for "women who work—at all aspects of their lives," she says. A standout in her latest collection is a new version of her Carra pump with a tropical palm print, left.



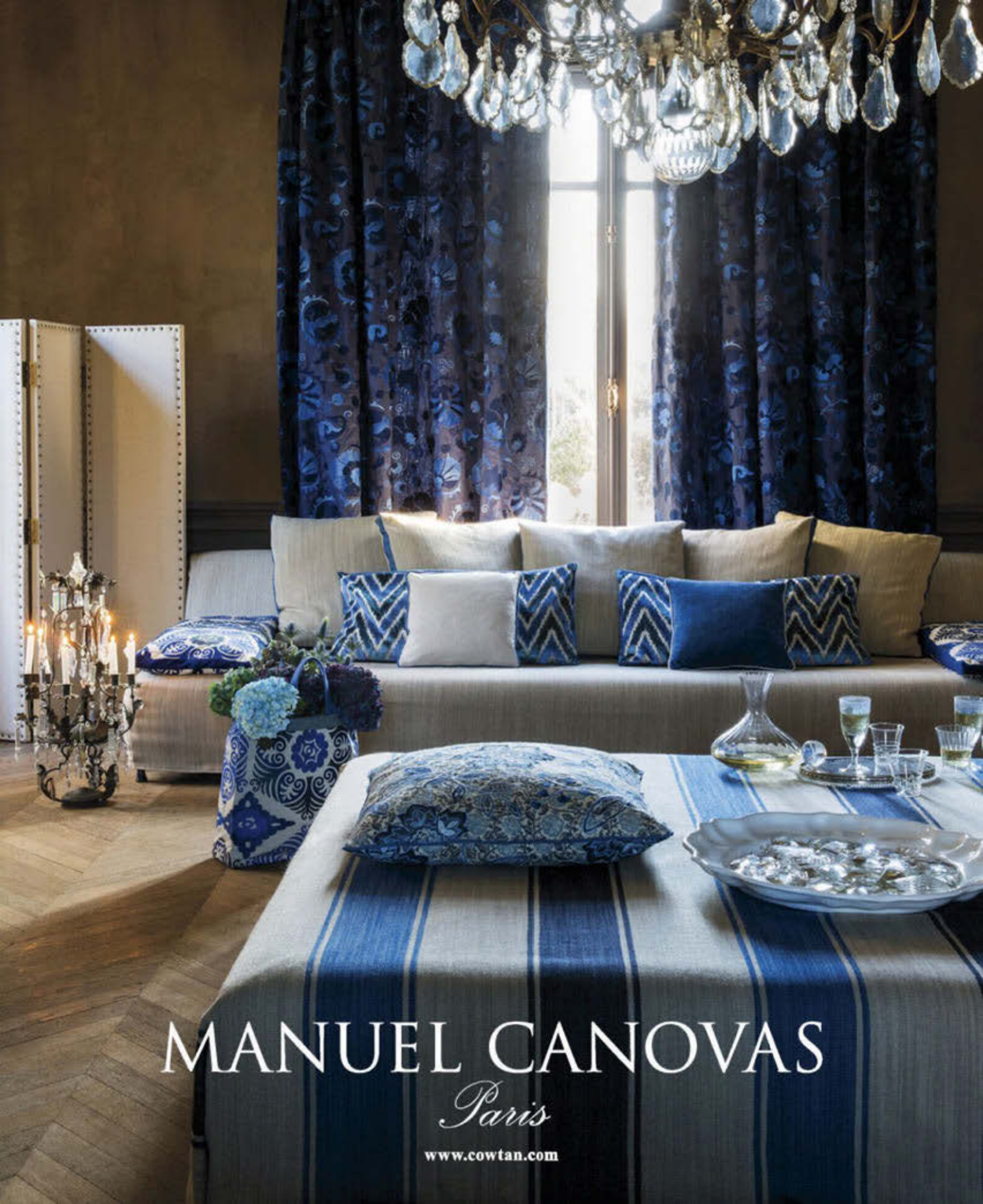
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STYLE SHEET

Clockwise from top: Anna May Wong in the 1934 film *Limehouse Blues*. Gowns by Naeem Khan that evoke porcelain. Marcel Wanders chopsticks for Christofle. A jade-and-diamond ring by Yewn. Thibaut's Imperial Dragon fabric.



GOOD WHEELS

SAN FRANCISCO PHILANTHROPIST PAM BAER BELIEVES IN HELPING OTHERS, AND SHE'S TAKING HER PHILOSOPHY ON THE ROAD. FOR GOODNESS SAKE, HER ORGANIZATION, DOUBLES AS AN E-COMMERCE SITE AND A POP-UP BOUTIQUE IN THE FORM OF A TRAILER, ABOVE, WHICH MAKES APPEARANCES AT LOCAL BENEFITS. A PERCENTAGE OF PROCEEDS FROM HER CAREFULLY CHOSEN RANGE OF DECORATIVE OBJECTS, JEWELRY, HANDBAGS, AND MEN'S AND WOMEN'S ACCESSORIES—SOME ARE ONE-OF-A-KIND ITEMS—GOES TO MANY BAY AREA ORGANIZATIONS, INCLUDING SAN FRANCISCO GENERAL HOSPITAL AND GLIDE SOCIAL SERVICES (FORGOODSAKE.ORG).

EASTERN ACCENTS

West first met East in the 16th century, as trade routes between China and Europe were established. Thus began our enduring romance with "exotic" Asian dress and decor. "China: Through the Looking Glass," a new exhibition at New York's Metropolitan Museum of Art, art-directed by filmmaker Wong Kar-wai, blends fashions by Paul Poiret, Roberto Cavalli, Yves Saint Laurent, and other designers with the original Chinese art and artifacts—from dragon vases to court robes—that served as their inspiration (May 7–August 16; metmuseum.org). Meanwhile, Chinese-influenced fashions and decor continue to cast a spell. Dutch designer Marcel Wanders has created a new set of rose gold–and-ebony chopsticks for Christofle (christofle.com). Thibaut recently debuted Imperial Dragon, a pattern taken from an antique silk scarf, on wallpaper and fabric (thibautdesign.com). Hong Kong jeweler Yewn draws from traditional iconography for its Lattice collection (yewn.com). And Naeem Khan's pre-fall collection includes gowns reminiscent of blue-and-white porcelain (naeemkhan.com).

FILM STILL: THE METROPOLITAN MUSEUM OF ART, THE KOBAL COLLECTION/JONES, RAY; FOR GOODNESS SAKE: DREW ALTIZER; PEARLS: MICHAEL OLDFORD



WHAT WE LOVE

Pearls are the stuff of legend. When white ones began to seem a bit, shall we say, predictable (twinsets and a single strand, anyone?), more exotic black and gray specimens became the rage. Now master jeweler Mish Tworkowski has gone a step further—with green Tahitian pearls, available as a double strand of mixed shades, shown, and in other chic settings. They embody the spirit of spring, but the obsession is sure to last beyond the season (mishnewyork.com).


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WHAT'S HOT

DISPATCHES FROM THE WORLD OF DESIGN



SEATING ARRANGEMENT
Jonah Meyer offers a fresh take on the classic American farmhouse chair with a new collection of handmade seating for his Sawkille Co., based in New York's Hudson Valley. The collection includes, from top, the Penn, $1,100; the Fiddleback, $1,500; the Senate, $1,800; and the Nomad, with an Italian leather seat, $1,500; all in oxidized walnut. Black walnut and bleached maple versions are also available. *845-876-2228; sawkille.com*

GEOFFREY SOKOL

PRODUCED BY MELISSA COLGAN



1



2



3



4

1 / SLEEPING BEAUTY
The Hale bed by Room & Board updates the canopy with a tapered frame of walnut in an oiled finish. The queen size, shown, measures 64″ w. x 84″ d. x 80″ h. and costs $1,999. Other sizes and cherry and maple woods are also available.
800-301-9720; roomandboard.com

2 / RED ALERT
Inspired by antique Venetian light fixtures, Italian designer Andrea Lucatello crafted the Medusa floor lamp for Cattelan Italia with red trim on its glass shade and a matching cord. It measures 12″ w. x 64.5″ h. and costs $1,780.
011-39-04-4531-8711; cattelanitalia.com

3 / IN THE DRINK
For her Jellies line for Kartell, Patricia Urquiola looked to the patterns on old English jelly molds. Made of durable plastic in three jewel-toned colors as well as clear, the barware includes three sizes of tumblers, $19 to $28 each, as well as a pitcher for $92.
212-966-6665; kartell.com

4 / ALL SEWN UP
The colorful stitching on Ana Llobet's Textile furniture nods to dressmaking. The polyethylene seat and polyester rope come in a range of colors; the base is powder-coated steel. The 28″ w. x 26″ d. x 29″ h. armchair costs $1,180, and the 19″ sq. x 15″ h. ottoman is $640.
212-421-6701; gandiablasco.com

5 / STAR QUALITY
Evitavonni's Olivia throw merges crisp linear patterns with sumptuous softness. Made of wool and silk with a brushed flannel reverse, it measures 52″ x 90″; comes in, from top, Natural, Grey, and Navy; and costs $795.
212-826-8900; barneys.com



5

GEOFFREY SOKOL (1, 3); PAMELA COOK/STUDIO D (5)


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1


3

1 / **MAKING A SPLASH**
Sculptor Bill Sullivan evokes the lavish interiors of 1940s designers Frances Elkins and Syrie Maugham with his Shell hanging lamp for Liz O'Brien. Made of plaster resin, it comes in three sizes; the 36″ dia., shown, costs $9,500.
212-755-3800; lizobrien.com

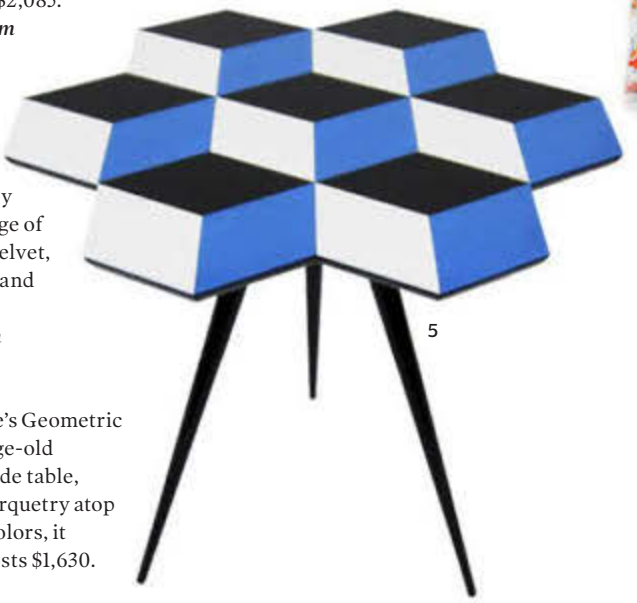

2

2 / **CRYSTAL VISION**
Designer Andrianna Shamaris creates her Cracked Resin side table by inserting the translucent material into the natural crevices of a slab of teakwood so that it takes on the appearance of quartz. Shown in Espresso with clear resin, the design comes in a range of other finishes and sizes. The 14″ sq. x 16″ h. version, shown, costs $3,980.
212-388-9898; andriannashamarisinc.com

3 / **SHELF APPEAL**
North Carolina furniture firm Thomas & Gray fashioned its What Not Rack after the elegant designs of 20th-century French master Jacques Adnet. Made with oak shelves, a dark steel frame, and brass fittings, it measures 30″ w. x 10″ d. x 52″ h. and costs $2,085.
336-859-2155; thomasandgray.com


4

4 / **FLIGHTS OF FANCY**
The mythical phoenix rises again on Meng's collection of Asian-influenced pillows, offered in four designs, a variety of vibrant colorways, and a range of materials including satin and velvet, shown. Each measures 17.5″ sq. and costs between $110 and $215.
212-517-6300; gracioushome.com


5

5 / **DIAMOND JUBILEE**
Kate Lennard and Mark Garside's Geometric Living furniture, inspired by age-old patterns, includes the Cube 7 side table, with a surface of cast-acrylic parquetry atop oak legs. Available in custom colors, it measures 21″ dia. x 19″ h. and costs $1,630.
rockmanandrockman.com

GEOFFREY SOKOL (2, 5)

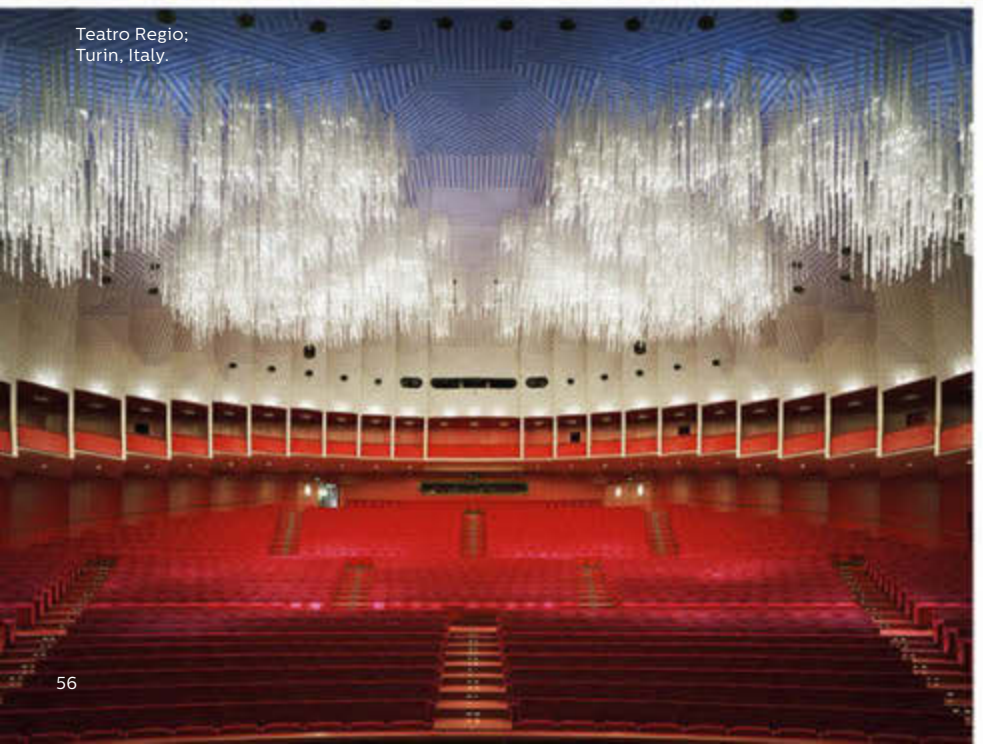

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WHAT'S NEXT

Teatro di Villa Aldrovandi Mazzacorati; Bologna, Italy.



Teatro Regio; Turin, Italy.



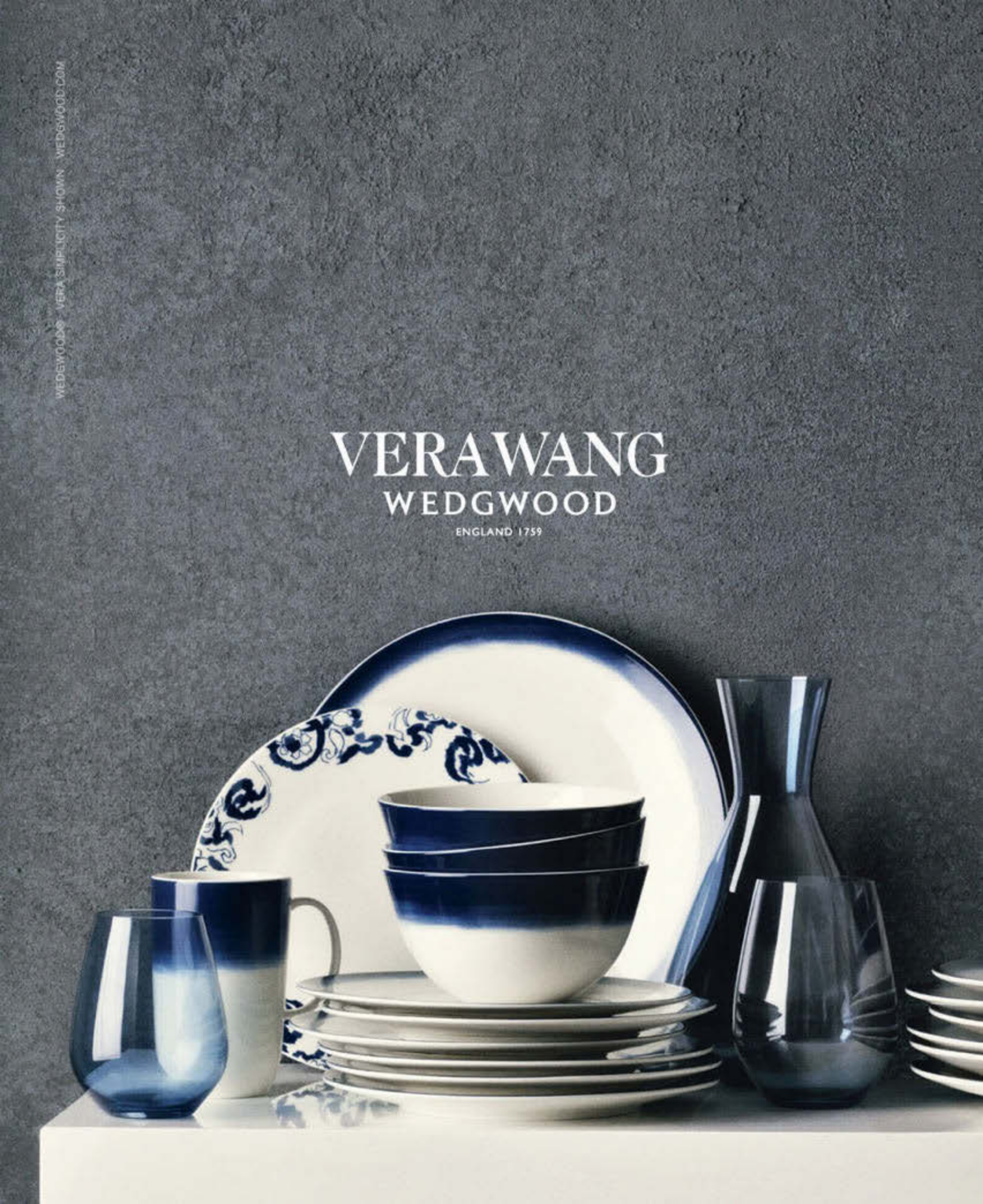
CURTAIN CALL

The great opera houses of the world are given their own star turns in David Leventi's dramatic photographs

Opera is an art of total immersion and sensory overload, in which music, singers, sets, and costumes come together to create a world more beautiful and more thrilling than the one we inhabit every day. So it's no wonder opera houses themselves tend to be over-the-top and fantastical, apt settings for the vivid romances, tragedies, and heightened emotions on the stage. In his new book *Opera* (Damiani), photographer David Leventi documents more than 40 lavish houses on four continents, most from a vantage point usually known only to the stars—center stage. These grand spaces clearly merit a standing ovation.

PRODUCED BY PETER TERZIAN

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ROYAL STANDARD

For his reimagining of the Water Theatre Grove at Versailles, landscape designer Louis Benech immersed himself in André Le Nôtre's masterful 1671 design, left. The four-acre confection of cascades, water jets, and arrow-straight allées had morphed radically over the years as successive rulers adjusted it, and a series of storms all but wiped it out. Benech has reworked the site as a contemporary expression of the garden's fabled drama, with pools and oak-shaded paths that echo the rhythms of Le Nôtre's scheme. Sculptor Jean-Michel Othoniel's glass fountains, above, riff on the illustrations in a 1701 dance manual commissioned by the Sun King himself (chateauversailles.fr).



FAIR TRADE

IN ITS FIRST TWO YEARS, COLLECTIVE DESIGN IMMEDIATELY ESTABLISHED ITSELF AS A FRESH ALTERNATIVE AMONG MANHATTAN'S MANY ANTIQUES AND DESIGN FAIRS, WITH AN ARRAY OF 20TH- AND 21ST-CENTURY PIECES FROM BOTH WELL-ESTABLISHED AND LESSER-KNOWN GLOBAL GALLERIES. THE THIRD ITERATION, THIS TIME HOUSED IN A SPRAWLING INDUSTRIAL SPACE IN SOHO, PROMISES EVEN MORE RARE DELIGHTS, AMONG THEM A PAIR OF GILDED BENCHES BY JEAN ROYÈRE FROM GALLERY BAC, ABOVE, AND A CHIC 1940S SWEDISH TEA TROLLEY, BELOW. THIS YEAR'S FAIR ALSO INCLUDES A SPECIAL EXHIBITION FOCUSING ON MODERN ITALIAN DESIGN (MAY 13–17; COLLECTIVEDESIGNFAIR.COM).



PRIME TIME

Popular wisdom has it that TV shows were mostly schlock until *The Sopranos* and *The Wire* turned the form into high art. But according to "Revolution of the Eye: Modern Art and the Birth of American Television," a canny exhibition at the Jewish Museum in New York City, high art made itself at home on the small screen right from its beginnings in the 1940s through the 1970s, thanks to a generation of ambitious and culturally minded creators and programmers. Artists such as Marcel Duchamp and Georgia O'Keeffe discussed their work on talk shows. The CBS art department, authors of the network's avant-garde "eye" logo, employed prominent artists including Paul Strand and Andy Warhol and important graphic designers such as Saul Bass. With its Dalí-esque visuals and themes of existential dread, *The Twilight Zone* drew heavily from Surrealism. On her variety show, singer Dinah Shore, right, traipsed through sets modeled in the styles of Picasso and Calder. The production design of *Laugh-In*, above, brought Pop Art into suburban homes, while guests on *The Ed Sullivan Show*—including the Temptations, left—performed against trippily abstract patterns. With its wealth of video clips, artworks, and ephemera, the exhibition resurrects a period of fruitful cross-pollination (May 1–September 20; thejewishmuseum.org).







FOUNTAIN: PHILIPPE CHANCEL; LE NÔTRE IMAGE: CHÂTEAU DE VERSAILLES, DIST. RMN-GRAND PALAIS, JM MANAÏ; BENCHES: GALLERY BAC; TROLLEY: MODERNITY; DINAH SHORE: LIBRARY OF CONGRESS LOOK ARCHIVES; ED SULLIVAN SHOW: SOFA ENTERTAINMENT; LAUGH-IN: KOBAL COLLECTION AT ART RESOURCE

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Frida Kahlo at La Casa Azul, 1951.

DESERT FLOWER



Portrait of Luther Burbank, 1931.

The world, it seems, can't get enough of Mexican artist Frida Kahlo. Virtually every facet of her life bears examination. At the New York Botanical Garden, "Frida Kahlo: Art, Garden, Life" focuses on her deep connection—in her creative work as well as in her domestic life—to plants and nature. An installation of succulents and tropical flora re-creates the gardens at the homes she shared with her husband, Diego Rivera. The accompanying exhibition of more than a dozen works demonstrates how foliage informed her vivid figurative paintings and drawings and lesser-known still lifes (May 16–November 1; nybg.org). The new book *Frida Kahlo: The Gisèle Freund Photographs* (Abrams) contains more than 100 rarely or never previously seen photographs by the German-born French photographer Gisèle Freund, a founder of Magnum Photos and a member of Kahlo and Rivera's inner circle of artist and intelligentsia friends. Freund shot Kahlo in such intimate settings as her studio and the courtyard of La Casa Azul, her beloved childhood home.

HIGH COTTON

OLD AND NEW MIX SEAMLESSLY AT BARCELONA'S LUXE HOTEL COTTON HOUSE, A GRACEFULLY RESTORED 19TH-CENTURY LANDMARK BUILDING THAT WAS ONCE HOME TO A COTTON GROWERS' ASSOCIATION. PART OF MARRIOTT'S AUTOGRAPH COLLECTION, THE PROPERTY WAS DESIGNED BY LÁZARO ROSA-VIOLÁN, WHO HAS OUTFITTED THE SPACE IN STATELY MARBLE AND MIRRORS. THE 83 SUMPTUOUS GUEST ROOMS AND SUITES ARE COMPLEMENTED BY A CHIC LIBRARY, BELOW, A CONSERVATORY, AN OUTDOOR TERRACE, A ROOFTOP POOL, A RESTAURANT, AND A COCKTAIL BAR (HOTELCOTTONHOUSE.COM).





The Levitas house, built on Martha's Vineyard, Massachusetts, in 1957.

COASTAL COOL

Andrew Geller: Deconstructed (Glitterati) takes a highly personal look at an architect who helped define the aesthetic of 20th-century leisure. By day, Geller toiled in the offices of corporate firms. As vice president of Raymond Loewy's groundbreaking industrial design company, he oversaw the production of modular prefab residences marketed as affordable second houses for the masses. But at the same time, working freelance, he designed a series of extraordinary one-off vacation and primary homes along the East Coast. Written by Geller's grandson, the book mines family archives to present a rich visual biography of a complex and gifted man whose fascinating, quirky designs expanded the concept of modernism (glitteratiincorporated.com).



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HAPPENINGS

80! MOLTENI AT GALLERIA D'ARTE MODERNA, MILAN

From April 14 through June 30, Molteni&C will present an exhibition in celebration of its 80 years of design innovation. Curated by Jasper Morrison with Studio Cerri & Associati, the show will give visitors a rare glimpse of design history through the enduring work of this influential firm. Iconic products and prototypes from Molteni&C's four companies, Molteni&C (home furniture), UniFor (office furniture), Dada (kitchen furniture), and CITTERIO (office furniture and partition walls) will be on view together for the first time in the company's history. For more information, visit **80.molteni.it**.





For three generations, Molteni&C has created products that have earned it a place among the world's leaders in the furnishings and design industry.

HINKLEY LIGHTING CELEBRATES IN DALLAS

ELLE DECOR and VERANDA partnered with Hinkley Lighting for their annual celebration at the Dallas International Lighting Market in January. Hinkley's top clients enjoyed an evening of live music and dancing to toast strong partnerships and a successful year ahead.



Michelle Salopek, Kim Mager, Jess Wiedemer, Karyn Hayes, Jessica Washburn, all of Hinkley Lighting



POLLACK

With the launch of the new spring collection, Rachel Doriss, Pollack's VP and design director, settles into a sofa upholstered with Painted Velvet, an intricately woven and colored pile fabric. Twenty-four additional designs complete Rise and Shine, an inspired group of textiles that bring unique style, craftsmanship, and exemplary value to the marketplace.





MASTER CLASS AT DE LE CUONA

On February 12, adventurer–designer Bernie de Le Cuona conducted a master class in her D&D showroom with a select group of interior designers. Rugged Elegance 2015, her newest collection, comprises 11 new fabrics available in over 50 color-ways. For more information visit **delecuona.co.uk**.

Left: Bernie de Le Cuona



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BIG, BOLD BLOOMS

Everything's coming up roses and poppies and daisies as designers pick cartoon-bright florals to bring new life to fashion and the home.

BY MELISSA COLGAN

Flowers by Andy Warhol wallpaper from Flavor Paper; flavorpaper.com.

Rose Passion necklace by Piaget; piaget.com.

Baby Mayflower chair by Roche Bobois; roche-bobois.com.

Flower Carpet mosaic tiles by Bisazza; bisazza.com.

Unikko cotton by Marimekko; marimekko.com.

Suit from spring 2015 by Victoria Beckham; victoriabeckham.com.

Lady Dior embroidered handbag by Dior; dior.com.

L'Orangerie wristwatch by Breguet; breguet.com.

Floral Pastel heels by Pierre Hardy; pierrehardy.com.

Genevieve cotton* by Pierre Frey; www.pierrefrey.com.

Lynn sconce by Aerin; aerin.com.

Flora children's tent by Layla Grayce; laylagrayce.com.

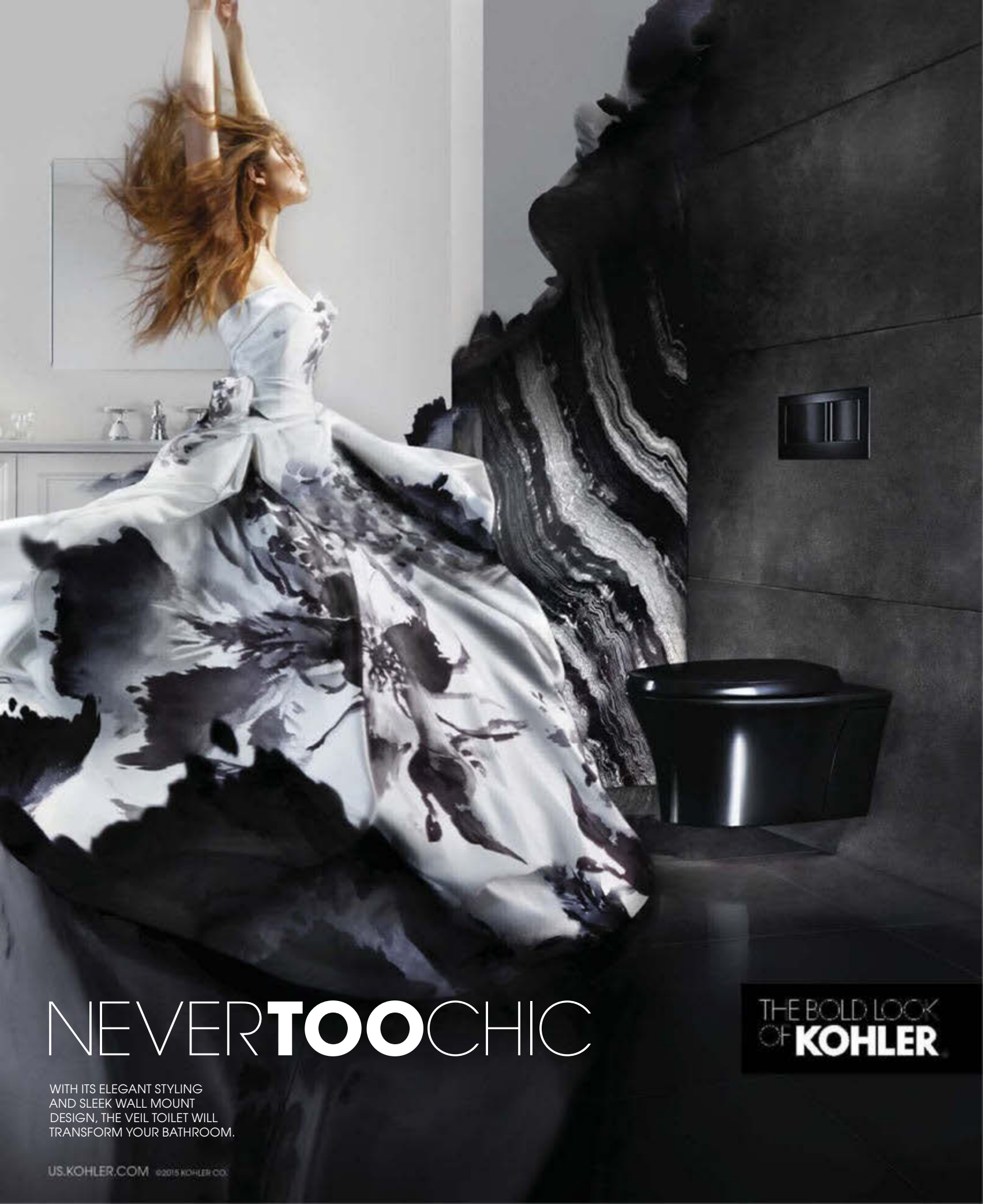
Catalina indoor/outdoor rug by Loloi; allmodern.com.

Olvera pouf by Missoni Home; missonihome.com.

Flores cushion by Tabula Rasa; tabularasa-ny.com.

*Available to the trade only. See Resources.

PAMELA COOK/STUDIO D (WALLPAPER, FABRIC, PILLOW)


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CALIFORNIA FUSION

With his debut furniture collection, Los Angeles designer Sabin Ousey merges his inspirations with a new level of craftsmanship



Sabin Ousey in his Los Angeles apartment.

Steeped in American midcentury modernism with a nod to the Spanish Revival decor of his native Santa Barbara, Sabin Ousey's eponymous debut furniture collection is "sized for New York apartments but crafted with a California flair," he says. His pared-down Pacifica Chesterfield sofa, for example, measures a modest seven feet. But it is the well-executed details that dazzle: The Angeles side table, named for the city in which he lives and works, sports flush-inset shelves and spun metal ball feet. Sabin's clever El Mirador leaning bookshelf pairs a Moroccan-style turned-wood frame with Art Deco–influenced brass rails.

"Each piece is something I've been looking for," says interior designer Kristan Cunningham, who shows the collection at her vintage furniture boutique, Hammer and Spear, in downtown L.A.'s Arts District. "He brings a fresh approach and gutsy proportions to classic styles."

Ousey's aesthetic education came from visiting flea markets with his artist mother as a child. He later earned a degree in product design and worked in the showroom of L.A. furniture designers Lawson-Fenning. When Ousey moved into a 1940s West Hollywood rental, he designed multipurpose, apartment-sized furniture that complemented his budding collection of midcentury-modern and Victorian stick-and-ball furniture. "A lot of my designs are a fusion of styles I have always loved but couldn't necessarily acquire," he explains.

As a result, many of his pieces also reference his favorite European designers. The chunkiness of Charlotte Perriand's work is emulated in the Topanga chair. Gio Ponti's geometrics are evident in the Santa Cruz tables. And the influence of Mathieu Matégot is apparent in the perforated metal shade of Ousey's pivoting Glenfeliz wall sconce. The most impressive pieces, however, emerge from his fascination with lathes and spindles, which inspired him to add old-world turned-wood legs to his contemporary silhouettes.

"The job of a furniture designer is to find the happy medium between comfort and beauty," says Ousey. With Sabin, he has hit that sweet spot. **DAVID A. KEEPS**



San Simeon walnut bookshelf.



A detail of the bookshelf's hand-turned legs.



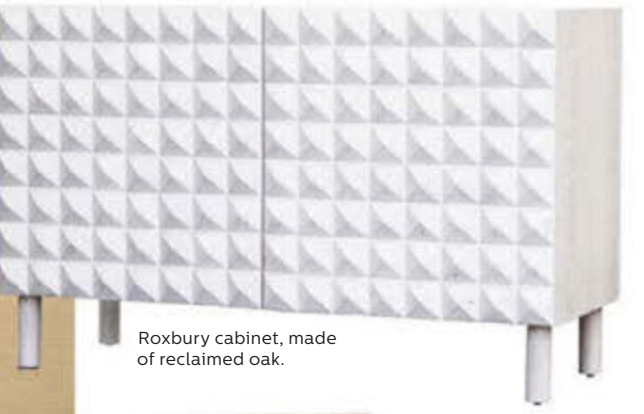
Alhambra floor lamp.



Monterey oak-and-brass cocktail table.



El Mirador leaning oak bookshelf.



Roxbury cabinet, made of reclaimed oak.

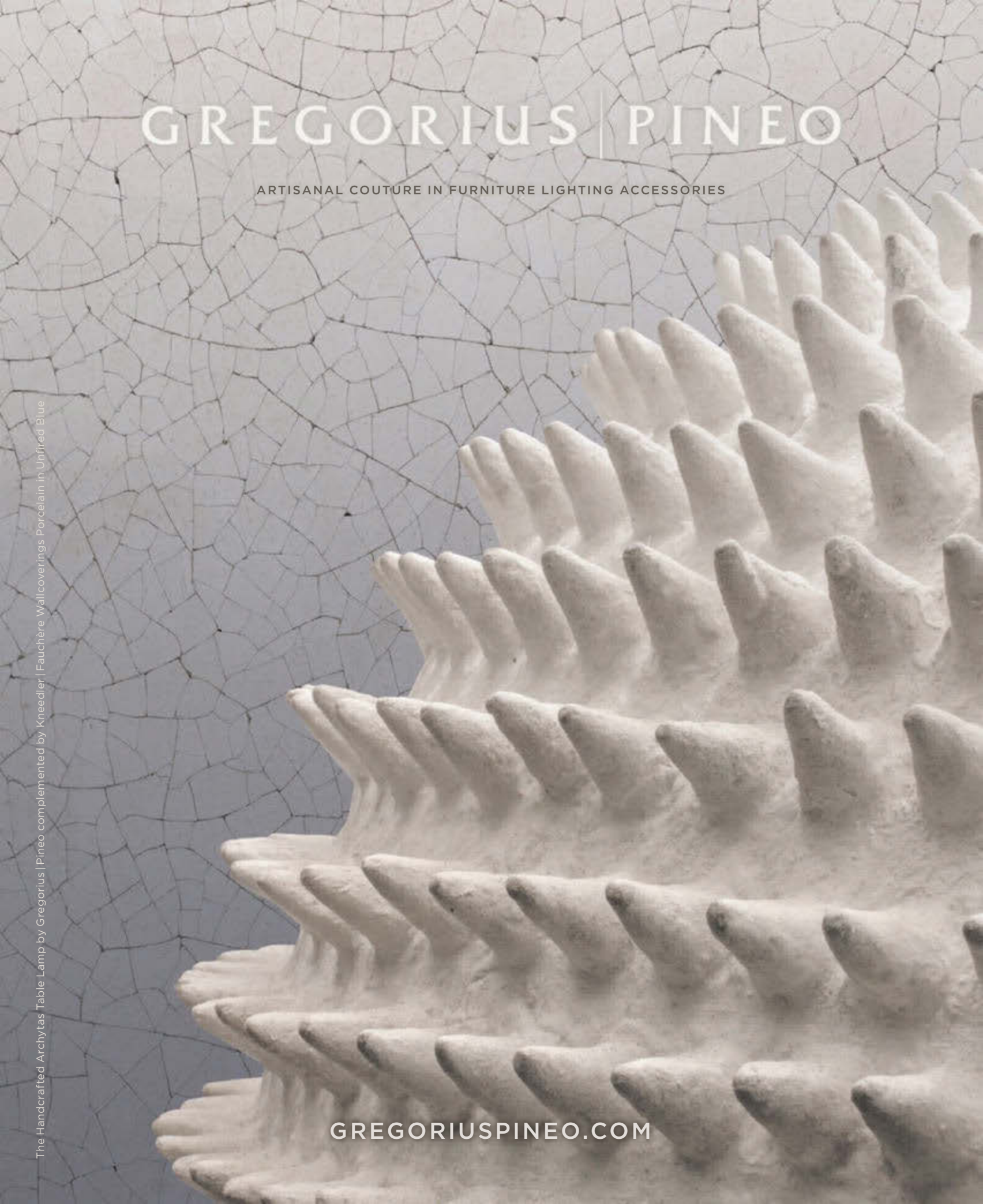


Topanga walnut lounge chair.

DANIEL COLLOPY. SEE RESOURCES

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Michaël Verheyden at his home in Genk, Belgium.



Tube oak table.



Heron brass lamp.

Point table of steel and leather-covered wood.



Marble vase and bowl.

AN ELEMENTAL APPROACH

In the hands of Belgian designer Michaël Verheyden, natural materials such as stone, metal, and wood assume their most elegant forms



From left, Fruitte bowl, Fresco wine cooler, and Tophe lidded vessel, all of marble.



Serve brass-and-leather trays.



Penne bronze desk set.



G55 metal-and-leather sling chair and Lampion XL alabaster-and-oak lamp.

Pick up one of Michaël Verheyden's oversize stone vases or bowls—if you can lift it—and it's impossible not to be struck by its inherent sense of permanence. The Belgian designer's monumental home accessories, with their pared-down forms that celebrate the beauty of elementary materials such as marble, leather, and bronze, are studies in aesthetic purity built to last for generations.

"I try to be subtle when I design and make things that look calm and powerful at the same time," says the designer, who is based in the city of Genk. He uses a network of local artisans to help produce some of his pieces, but each item is finished by hand in his home workshop, from stone polishing to leather stitching.

If Verheyden's leather trays and boxes look as perfectly detailed as a luxury handbag, it's no accident. While studying industrial design in 1999, he landed a gig as a runway model for Raf Simons, which soon led to a career as a handbag designer. (Verheyden also periodically consults with fashion designer Rick Owens on leather goods.)

But his focus shifted to home furniture and accessories five years ago when he and his wife, Saartje Vereecke, bought a house. "We needed objects and furniture but couldn't afford them, so we made them ourselves," he says, noting that Vereecke has since become an equal partner in the business. Their creations now attract high-profile customers, including architects and designers such as Christian Liaigre, Joseph Dirand, and Roman and Williams.



From left, Gullring crystal vase, Dure alabaster vase, and Dure marble bowl.

"Michaël's combination of materials is luxurious but understated," says Stephan Weishaupt, president of Avenue Road, which carries Verheyden's collection—from suede pen boxes to stone-topped coffee tables with thick, tubular bronze legs—in its New York and Toronto showrooms. "His work is basic, minimalist, and masculine."

"It would be arrogant to say I make timeless pieces," says Verheyden. "That's very hard to achieve. But I am trying to make things that endure." **TIM McKEOUGH**

BART KIGGEN (PORTRAIT, INTERIORS); PAMELA COOK/STUDIO D (DESK SET); STYLING: MAGALI ELALI FOR COFFEEKLATCH (INTERIORS). SEE RESOURCES


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WL01 "ScrewTop" table.



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HIGH CONCEPT

Whatever the product—from playing cards to appliances to dining tables—New York designer Joe Doucet gives it a cerebral yet witty twist



For a designer who makes handsome work across a confounding diversity of platforms—including furniture, jewelry, appliances, architecture, branding, and packaging—Joe Doucet thinks in a remarkably unvisual way. "I don't set out to create an aesthetic object, ever," he says. "I begin with a notebook and write down: What do I want this project to say?"

The 44-year-old, who lives in Brooklyn and works out of a studio in Lower Manhattan, is charming, thoughtful, and hypnotically articulate. Take, for example, sustainability, which he believes can be "sophisticated and very high-end." That was the idea behind his WL01 "ScrewTop" table, with its gleaming, oversize joinery, as well as his origami-like Annex table commissioned by the shop at the Cooper-Hewitt National Design Museum.

"Everyone talks about sustainability in terms of materials—'Can we make something out of cardboard?'" he says. "But Chippendale chairs are as sustainable as you can get, because they're passed down and cherished. They're objects of great value when they're created, and of even greater value now. Time is the factor always left out of sustainability conversations."

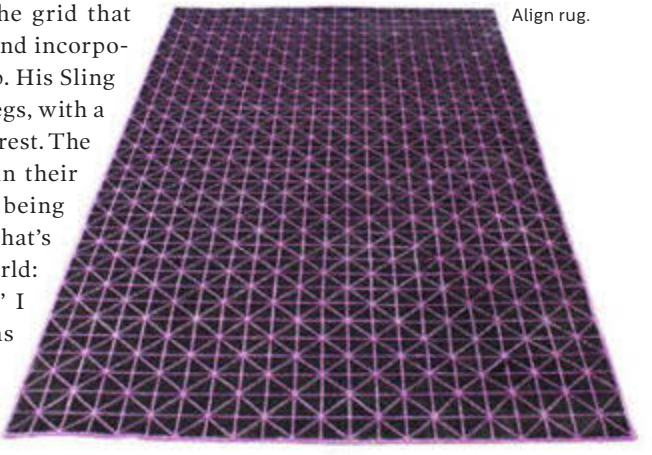


While his tables are designed in ways that would suit Ikea—they ship flat and are easy to assemble—the materials they're made from most definitely would not. The Annex is hand-honed marble; the WL01 is hand-lacquered natural oak and solid brass.



Abscicca nesting tables. Left: Switchlamp, with an oversize on/off switch.

Doucet's Align rug takes the grid that underlies all woven carpets and incorporates it into the pattern on top. His Sling chair is just a birch seat and legs, with a flexible silicone tube for a backrest. The beauty of these objects lies in their simplicity. But he bridles at being called a minimalist. "I think that's a narrow way to view the world: 'How much can you reduce?' I search for clarity. That means anything superfluous doesn't belong, because it mixes the message." **CRAIG SELIGMAN**



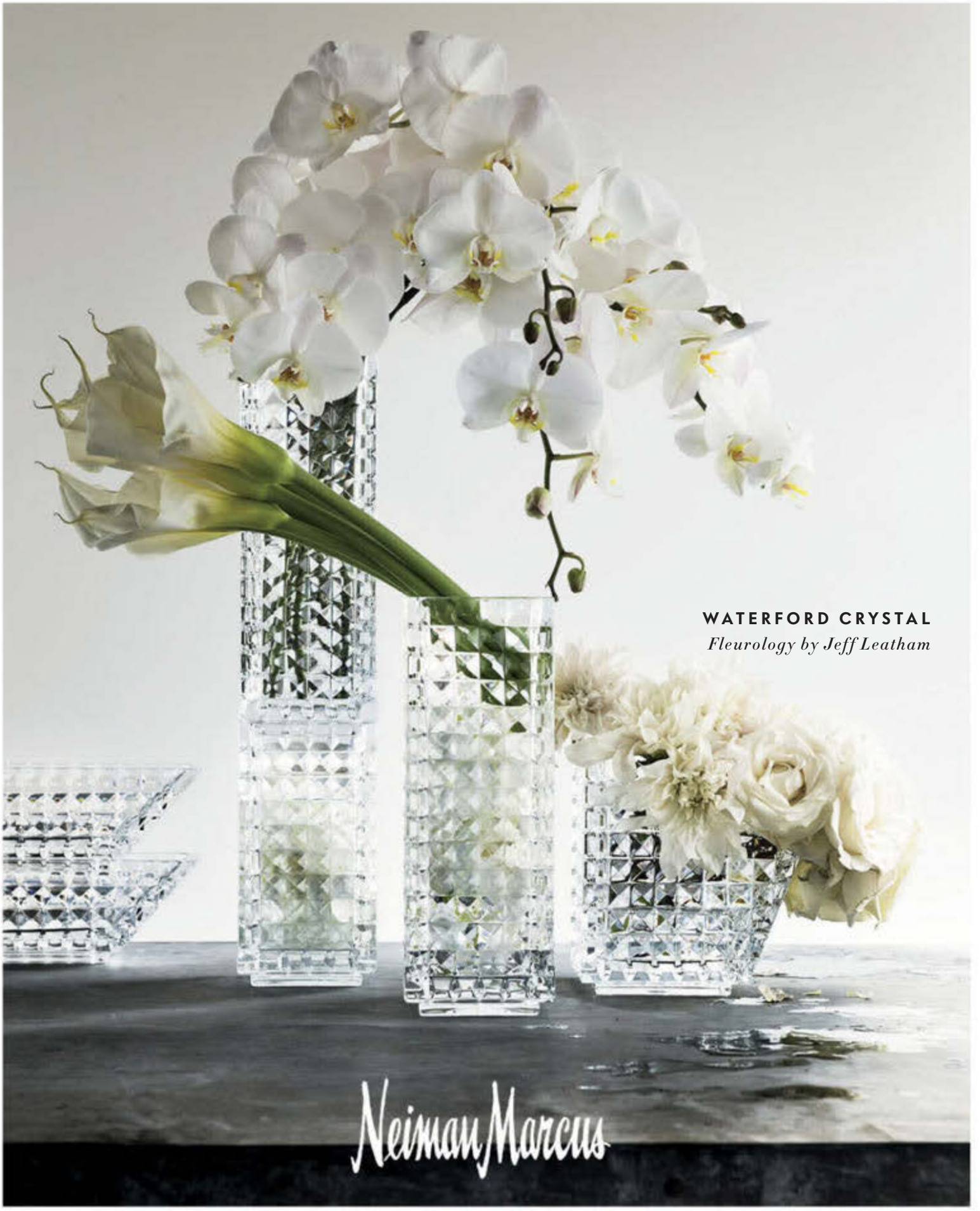
Align rug.

PORTRAIT: KENDALL MILLS. SEE RESOURCES


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Silvia Fendi and Karl Lagerfeld.


Rosario Dawson.


Sofia Coppola.


Baguettes at the new Fendi flagship.

FENDI GETS FESTIVE

To launch its new Manhattan boutique, the legendary Italian house pulls out all the stops with a star-studded party

As inaugurations go, the February opening of the Peter Marino–designed Fendi flagship on Madison Avenue in Manhattan may have ranked as one of the most frigid in history. But the single-digit temperatures did nothing to deter the house's majordomos, and dozens of the fashion world's high priests and priestesses, from turning out for one of New York fashion week's most glamorous gatherings. Clad in his signature shades, fingerless gloves, and high starched collar, Fendi creative director Karl Lagerfeld presided over a crowd dressed to the nines in the house's feathers, furs, and footwear.

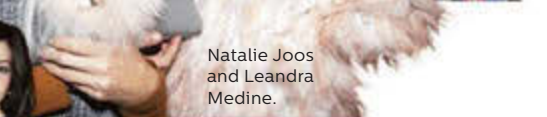
As guests sipped vodka-and-Aperol cocktails to beats turned out by a top-hatted Erykah Badu, the night's DJ, talk turned to the launch of the Fendi 3Baguette project, a revival of one of the house's most coveted accessories, first introduced in 1997. In recalling her first Fendi experience, Sarah Jessica Parker waxed nostalgic. "I feel a lot of affection for Fendi, because back when *Sex and the City* was a fledgling show and the costume budget was small, they allowed us to borrow a Baguette," said the actress. "It gave us our bona fides." Parker is among five iconic New Yorkers—including musician Rihanna, artist Rachel Feinstein, model Jourdan Dunn, and fashion blogger Leandra Medine—tapped to create their own versions of the handbag for charity. Feinstein's inspiration came from a Pompeian mosaic. "When you walk around an ancient city like Rome, you feel the greatness of all that came before you," she said. Dunn paid homage to her heritage by using the colors of the Jamaican flag, while Medine, founder of the popular blog Man Repeller, went all out with feathers and sequins on hers. ▷


Olivia Palermo.


Zoë Kravitz.


Sarah Jessica Parker.


A Baguette display.


Natalie Joos and Leandra Medine.

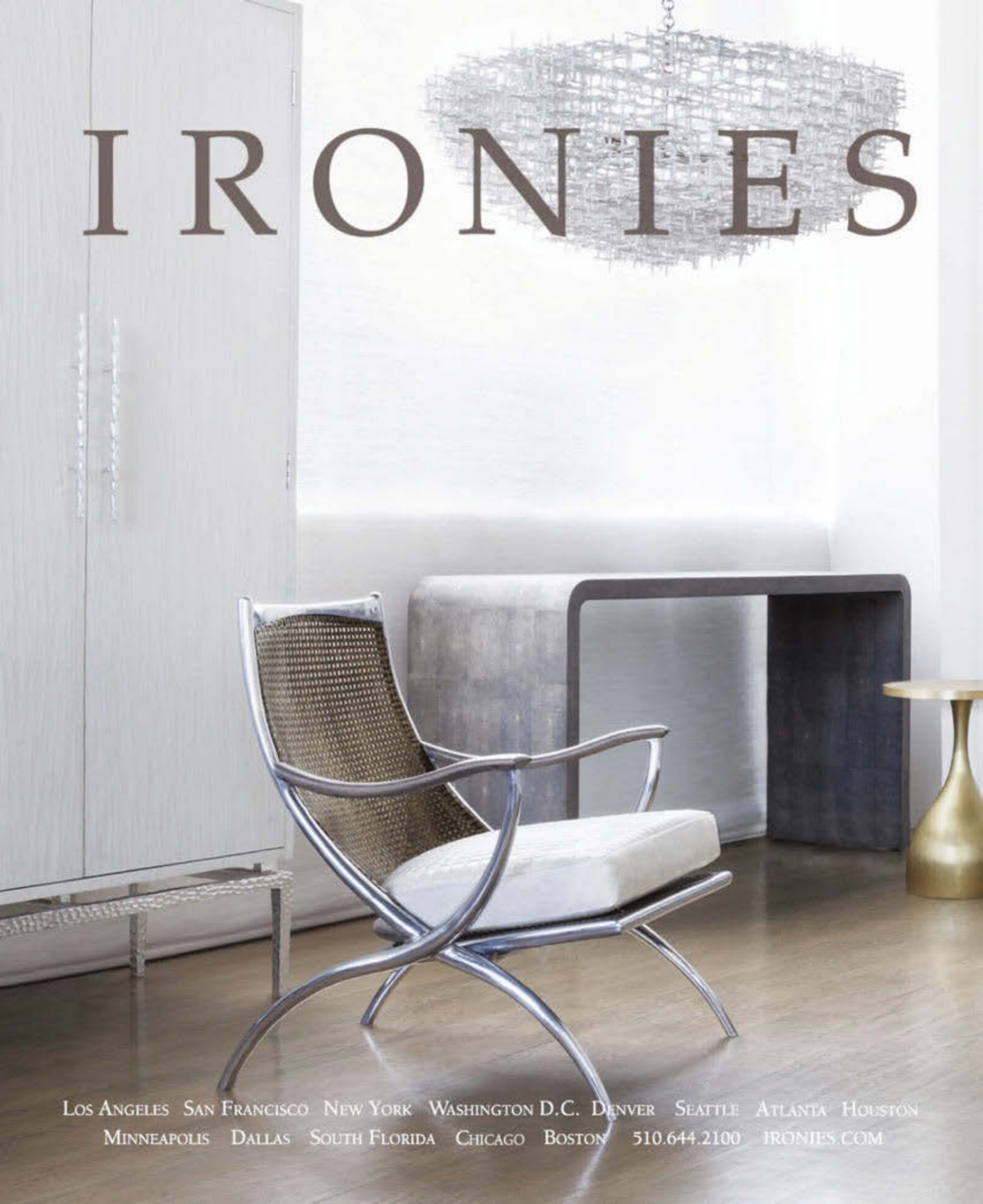

Rachel Feinstein.


Rihanna.


Fe and Paola Fendi.


Rachel Feinstein's Baguette.

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DJ Mia Moretti.


Model Coco Rocha.


Jourdan Dunn's Baguette.


Model Hailey Baldwin and actress Hailee Steinfeld.


Anna Wintour.


DJ Leigh Lezark.


Baguette by Leandra Medine.

Such embellishments had Martha Stewart swooning. The indefatigable First Lady of Living walked the red carpet in a sweeping Fendi double-faced cashmere coat with a chinchilla collar and cuffs. "I bought it 16 years ago, and I still love it," she said. It's a piece that likely caught the eye of stylist Rachel Zoe, who admitted an addiction to the label's vintage coats and an outsize reverence for its designer. "I think Karl designs in his sleep," she said. Fashion legend Pat Cleveland professed her love for what she described as the perfectly sized Baguette: "It's just big enough to hold a phone, so that one can call a lover, and kohl eyeliner, so that one can refresh the eyes after a night of dancing."

Or, as many guests did later that night, sit down to an intimate dinner on the 83rd floor of One57, high above Central Park. Despite dozens of candles on the mirrored tables, twinkling pendants overhead, and the glowing cityscape below, it was the likes of Olivia Palermo, Naomi Campbell, Chelsea Leyland, and Hailee Steinfeld who truly lit up the room. As the dinner of grilled branzino and vegetable tian wound down, Lagerfeld and Rihanna snuck off to a secluded area for dessert. The wind may have been howling at that altitude, but they paid no mind; there was *fior di latte* ice cream, an Italian treat, to enjoy. **KATHLEEN HACKETT**


The second floor of the new Fendi boutique.


Rachel Zoe.

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New York City–based decorator Alex Papachristidis designed twin beds, upholstered in a Mokum fabric, for the guest room of a London apartment. The side table is by John Dickinson, and the walls and stool by Arturo Pani are upholstered in the same Lee Jofa linen. ▷



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1. Orange-and-white-striped canopies over twin beds add punch to a Madrid bedroom by Spanish interior designer Marta de la Rica. The pillows and pendant light fixture are from Tailak. 2. In the restored New Jersey Gothic Revival home designer Michael Maher shares with his family, twin beds are tucked under the eaves of the guest room. Maher designed the upholstered headboards; the coverlets are antique matelassé. 3. Tom Scheerer's retreat on Harbour Island in the Bahamas, a former 19th-century convent and schoolhouse, features an open-air veranda with custom-made daybeds the designer covered in a Sunbrella fabric. The 1930s French chair is made of oak and sea grass. 4. Built-in beds clad in tongue-and-groove paneling create cozy nooks for reading in a guest room Darryl Carter designed for the Pennsylvania home of Washington-based consultant David Morey. The walls are painted in Benjamin Moore's Bancroft White.

CLOCKWISE FROM TOP LEFT: PABLO ZULOAGA; WILLIAM ABRANOWICZ; PIETER ESTERSOHN; SIMON UPTON


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5. For the master bedroom of her New York pied-à-terre, Los Angeles designer Suzanne Rheinstein used iron beds from her Hollyhock collection. The canopies and curtains are a cotton-silk of her own design, the antique side tables are Italian and French, and the chair is Louis XVI. 6. In the Manhattan apartment of Tracy and Greg Warner, decorator Philip Gorrivan chose bubble-gum pink for their daughters' bedroom. The headboards are covered in a Lorca cotton and the walls in Schiaparelli fabric by Designers Guild. The table is by Jonathan Adler. 7. Matching four-posters hold court in a bedroom in Brazilian designer Sig Bergamin's weekend getaway in Bahia. The bedding is by Victoria Mill, and the rug is by Again. ■



6



7

CLOCKWISE FROM TOP LEFT: ROGER DAVIES; PIETER ESTERSOHN; SIMON UPTON



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Snowflake chandelier, c. 1948.



Brass and frosted glass ceiling fixture, c. 1950.

PAAVO TYNELL

With his fanciful take on nature, this Finnish master brought romance to midcentury lighting.

BY TIM McKEOUGH



Ceiling lamp for a Finnish cinema, c. 1940s.



Paavo Tynell, c. 1950.

Exploding with delicate brass mesh snowflakes on spindly wires that twist and sway in the breeze, Paavo Tynell's wintry chandeliers cast a surprisingly warm glow, filling rooms with a play of golden light and dancing shadows. Considered the Finnish lighting designer's signature creations, the Snowflake chandeliers, which Tynell began producing in 1946, demonstrate his knack for elevating ordinary light fixtures into functional art while giving his country's tradition of nature-inspired design an almost spiritual presence. When Tynell introduced his wares to the United States in 1948, the *New York Times* called them "spectacular...a collection of modern lamps and lighting fixtures quite different from anything that has been available here."



Coffee set, late 1920s.

"There's a great level of invention in Tynell's lighting design, along with a kind of elaborate restraint," says Michael Jefferson of Wright auction house in Chicago. "When they're decorative or embellished with ornamentation, it's primarily to diffuse the light and produce a soft, tranquil environment."

Many of the light fixtures Tynell designed at his midcentury peak employ motifs borrowed from the forest and sea, rendered in materials such as brass, glass, leather, enameled steel, and rattan. Table lamps, for instance, have cane-wrapped stems and shell-inspired brass shades. Chandeliers feature clusters of rose-shaped glass diffusers surrounded by brass leaves. Sconces and pendants sport organically shaped brass heads and tiny perforations that make them twinkle like stars. At the same time, his extensive range included more reserved, purposeful pieces, including pared-down task lamps with conical heads and ceiling fixtures with protective brass grids over glass diffusers.

Tynell didn't start out as an artist or architect. Born in Helsinki in 1890, the ninth of 11 children, he initially studied metalwork with the simple goal of becoming a blacksmith's apprentice. But it wasn't long before he began focusing on finer, more intricate metalwork. He became a master craftsman with the jewelry manufacturer Koru, ▷

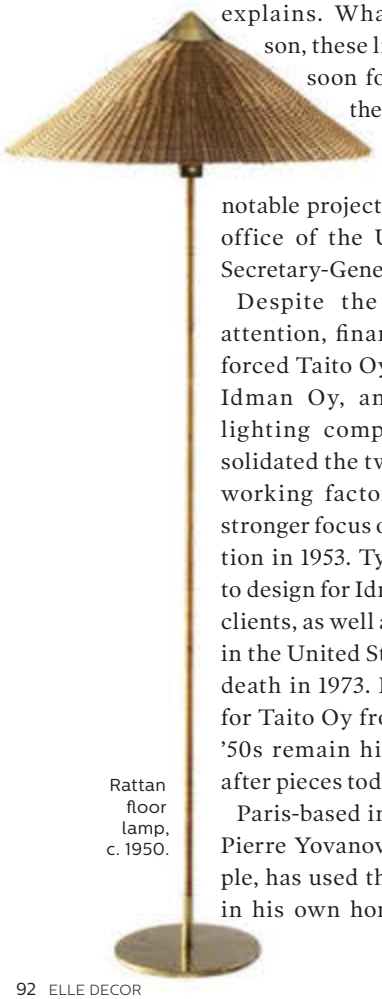
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where he worked until 1918, when he and four partners founded Taito Oy to produce a range of high-quality metal products. It was quickly overwhelmed with demand for Tynell's breathtaking light fixtures.

Taito Oy became the leading producer of light fittings in Finland in the first half of the 20th century, says Susanna Aaltonen, a curator at the University of Helsinki and a scholar of Tynell's work. In the early years, she notes, Tynell would partner with many of Finland's top architects, including Alvar Aalto, with whom he collaborated on light fixtures for critically acclaimed buildings like the Paimio Sanatorium and Villa Mairea. (Tynell also designed wedding rings for Aalto and his first wife, Aino Marsio, in 1924.)

During this period, many of Tynell's lamps reflected the clean-lined, functional style preferred by the era's leading modernist architects. But after World War II, "he found his own original, romantic style," says Aaltonen, and began creating his most recognized pieces. Tynell married glass designer Helena Turpeinen in 1947, and "some of Tynell's colleagues thought his wife was one reason for this change," she explains. Whatever the reason, these livelier products soon found success in the U.S., where they were installed in a string of notable projects, including the office of the United Nations Secretary-General.



Rattan floor lamp, c. 1950.

Despite the international attention, financial pressures forced Taito Oy to merge with Idman Oy, another Finnish lighting company that consolidated the two firms' metalworking factories, putting a stronger focus on mass production in 1953. Tynell continued to design for Idman and private clients, as well as for Lightolier in the United States, before his death in 1973. But his designs for Taito Oy from the '40s and '50s remain his most sought-after pieces today.

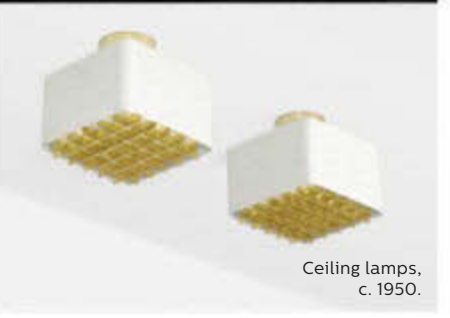
Paris-based interior designer Pierre Yovanovitch, for example, has used them extensively in his own homes and in clients projects. "I don't feel comfortable with the word *timeless*, but there is something of a timeless quality to Tynell's work," says Yovanovitch, who has installed a Snowflake chandelier in his 17th-century château in Provence. "I like the poetry in each of his pieces, and the fact that his lamps animate both light and reflections. Their curves and playfulness fit perfectly in contemporary interiors with strong, geometric lines."



Helsinki's Meilahti Church, with lighting by Tynell, in 1954.



White glass ceiling fixture, c. 1955.



Ceiling lamps, c. 1950.

Tynell was never merely concerned with shaping metal—he was most interested in sculpting light. "The illumination his fixtures provide in a house is so different from other lamps," says Paris dealer Eric Philippe, who organized an exhibition of Tynell's work in 2010. The reason, he continues, is that "on a single lamp, there are often several ways of diffusing the light—a reflector, slits, or minuscule perforations in the metal."

Although Tynell's designs evolved over a career spanning nearly half a century, his goal was always the same, says Philippe: "He wanted to create magical light." ■

WHERE TO FIND IT

"Five years ago, Snowflake chandeliers sold for $10,000 to $20,000," says Whitt Barkley of the Exchange Int. "Prices have since escalated." Last March, a Piasa auction in Paris set a record for Tynell's work when it sold a Snowflake chandelier for $176,000. Less iconic models can be found for a few thousand dollars.

- 1stdibs.com
- Bernd Goeckler Antiques, New York, 212-777-8209, bgoecklerantiques.com
- Eric Philippe, Paris, 011-33-1-42-33-28-26, ericphilippe.com
- The Exchange Int, Detroit and Houston, 313-348-2539, theexchangeint.com
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WHAT'S NEW TO THE TRADE—FABRICS, FURNISHINGS, AND FABULOUS FINDS

1 Brass fittings on a black steel base accentuate the lines of **Gabriel Scott**'s Marx stool. The seat measures 18″ sq. x 20″ h. and comes in a herringbone fabric, shown in Charcoal Grey, or c.o.m. 646-783-3770; gabriel-scott.com. 2 **Liberty Art Fabrics** turned to its storied archives when developing a new collection of printed wallpapers, available from **Thomas Lavin**. Patricia Anne, left, an updated 1990s design, and Hebe, based on an original Art Nouveau pattern, are both shown in China Blue; other colorways are offered. 310-278-2456; thomaslavin.com. 3 The Abbott floor lamp by **Studio Van den Akker** nods to midcentury Italian design. The lacquered-brass-and-blackened-steel piece measures 23.5″ dia. x 73″ h.; custom sizes and a range of metal finishes are available. 212-644-3535; studiovandenakker.com. 4 **La Manufacture Cogolin** uses historic jacquard looms to produce its handwoven carpets, including Bayadère, shown. The wool rug can be ordered in custom sizes and colors. 212-979-2233; houseoftaiping.com. 5 A mix of vibrant graphics and nature motifs make up the Garden Collection of printed linens by **Allegra Hicks** for **Groundworks**. Stripes—shown in, from left, Cerise, Aqua, and Cornflower—is one of four designs. 800-453-3563; leejofa.com. 6 The Lakeshore round outdoor dining table by **John Hutton** for **Sutherland** features a teak base available in four finishes; it is shown in Weathered with an optional stone top. The piece measures 60″ dia. x 30″ h. 800-717-8325; sutherlandfurniture.com.

PAMELA COOK/STUDIO D (2, 5)

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5. Lindsey Adelman pendant.





12. Chicago's Sixteen restaurant.

10. August Morgan napkins.



IVANKA TRUMP

12 THINGS SHE CAN'T LIVE WITHOUT

As daughter of "The Donald," Ivanka Trump inherited her outspoken father's business savvy—but, mercifully, none of his bad hair days. The former model brings her sophisticated sense of style to everything she touches, from hotels to fashion design. For the Trump Organization, she oversees such multimillion-dollar projects as the renovation of Miami's iconic Doral resort and Washington, D.C.'s Old Post Office. Her fashion brand for professional women has grown to encompass clothing, shoes, handbags, jewelry, and fragrance. But decorating remains her passion: "I spearhead interior design for all Trump projects," she says. **INGRID ABRAMOVITCH**



8. Milo club chair.

9. A Christopher Wool painting.

1 / **NATURA BISSÉ SKIN CARE**
I love these products. I had to have them in our Trump Hotel Collection spas.

2 / **PATAGONIA'S TORRES DEL PAINE NATIONAL PARK**
A breathtaking and magical place. Hiking there with my husband was unforgettable.

3 / **PASTRAMI SANDWICHES FROM 2ND AVENUE DELI**
This New York City icon can do no wrong.

4 / **T. ANTHONY LUGGAGE**
My grandmother gave me a piece when I was young—I've used their luggage since.

5 / **LINDSEY ADELMAN LIGHTING**
Innovative and extremely chic. I have several of her fixtures in my home.

6 / **ARCHITECT JOSEPH DIRAND**
His work combines modern and classic luxury. I love his use of gold details.

7 / **CRATE & BARREL CARAFE**
I keep one in my office, in my kitchen, and on my nightstand. I can never have too much water.

1. Natura Bissé skin cream.



8 / **MILO CLUB CHAIR BY LAWSON-FENNING**
I love the lines: angular yet comfortable.

9 / **ARTIST CHRISTOPHER WOOL**
He's expanding our understanding of painting and opening up new avenues for future generations of artists to build on.

10 / **AUGUST MORGAN COCKTAIL NAPKINS**
A great hostess gift.

11 / **RH BABY & CHILD**
I've decorated my children's rooms with their beautiful and practical furniture.

12 / **SIXTEEN IN CHICAGO**
This restaurant on the 16th floor of the Trump Hotel Chicago has a view as spectacular as its food.

2. Torres del Paine National Park in Patagonia.





3. A pastrami sandwich from 2nd Avenue Deli.





11. RH Baby & Child's Emmeline sofa.



6. A Joseph Dirand–designed bath.



7. Crate & Barrel water carafe and glass.

PORTRAIT: © MEREDITH JENKS/TRUNK ARCHIVE; LIGHT FIXTURE: LAUREN COLEMAN; RESTAURANT: TIM BOYLE/GETTY IMAGES; NAPKINS, SKIN CREAM: PAMELA COOK/STUDIO D; BATH: © ADRIEN DIRAND; SANDWICH, PARK: GETTY IMAGES. SEE RESOURCES



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"The seamless integration of appliances makes our new 'hearth' as modern and as 'smart' as the rest of our lives."



SEE MORE! Scan this photo for a behind-the-scenes video

THE TOP 10 KLISMOS CHAIRS

Designers Amy Lau and Brad Ford find that the graceful curves of this ancient Greek form transcend time, remaining as pertinent and practical as ever

You can't get more classic than the klismos, a chair developed by the ancient Greeks. Although no original specimens survive, period depictions on painted pottery and in carvings at the Acropolis of Athens have given us a clear idea of how they looked. Distinguished by a rounded backrest and curved, tapered legs, the chair is light, elegant, and remarkably ergonomic. The klismos resurfaced in the mid-18th century during a period of renewed interest in Greek architecture, was championed through the 20th century by T. H. Robsjohn-Gibbings, and continues to stake its delicate perch in homes today.

"That the klismos is still relevant says so much about how well designed it is," says decorator Brad Ford. "Its lines are incredibly graceful, and it stands up to any number of interpretations."

Designer Amy Lau agrees: "The klismos feels simultaneously old-world and contemporary. The key is its sculptural silhouette. It's expressive, unique, and completely timeless." ▷

TEXT BY CATHERINE HONG / PHOTOGRAPHY BY BARNARD AND MEYER / PRODUCED BY ORLI BEN-DOR

THE EXPERTS

BRAD FORD
The Manhattan-based decorator is known for understated, sophisticated interiors with handcrafted touches. Last year he founded Field + Supply, an annual modern maker fair in New York's Ulster County. *bradfordid.com*

AMY LAU
Lau's passion for modern art, bold color, and bespoke pieces has informed her luxurious residential projects and retail spaces since she founded her New York firm in 2001. *amylaudesign.com*

HAIR AND MAKEUP BY REN HUELSTER. SEE RESOURCES


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1 / **SANTORINI CHAIR BY DRAGONETTE LTD.**

BF: This is a fun one. It makes an impact in acrylic—it looks light and airy, but feels substantial. I would use it with a vanity or in a powder room for a modern effect.
AL: The acrylic is thick, but they've paid attention to the details, such as the faceting on the back and sides. It would be great on its own in a bath or bedroom.
23″ w. x 25″ d. x 35″ h.; $4,800; dragonetteltd.com



2 / **LAYTON CHAIR BY NOIR**

BF: I really like the juxtaposition between the classical form and the rattan. And it's versatile—you could use it in a sophisticated setting or a more casual interior, like a beach house. It's superlight, too.
AL: The caning is well executed, even on the underside, where manufacturers often cut corners. I can see four around a breakfast table, or a single one in a living room.
23.5″ w. x 29.5″ d. x 35.5″ h.; $925; hudsonboston.com



3 / **GUSTAV SIDE CHAIR BY BERNHARDT**

AL: This has a polished steel frame—it's rare to see a classical chair with such a playful, unexpected finish. I'd use it in a bar or game room, or place it beneath a glass chandelier.
BF: It definitely has a high glamour quotient. I'd try it as a one-off, maybe in a poolhouse, where its shimmer could echo the reflective quality of the water.
22.5″ w. x 23″ d. x 36″ h.; $1,225; bernhardt.com



4 / **ATHENS LOUNGE CHAIR BY THOMAS PHEASANT FOR BAKER**

BF: This takes the klismos from a side chair to a lounge chair. The dark finish gives it a formal quality, and the tufting feels traditional. With the interesting bar across the back it would look great floating in a space.
AL: You could have a pair leading into a room, so that you approach them from behind. I love how the bronze accents mimic raffia.
31″ w. x 33″ d. x 30″ h.; $7,518; bakerfurniture.com



5 / **PALISADES DINING SIDE CHAIR BY ARHAUS**

AL: A perfect example of the versatility of the klismos design—it can even be re-created as an aluminum outdoor chair. It's practical, but with an understated elegance.
BF: Sometimes outdoor furniture is overthought, with too many bells and whistles. This chair is simple enough that it could suit any number of settings, traditional or modern. It's also a terrific value.
22″ w. x 25″ d. x 38″ h.; $699; arhaus.com

The opinions featured are those of ELLE DECOR's guest experts and do not necessarily represent those of the editors.
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THE ITALIAN SENSE OF BEAUTY

MOTUS design Vittore Niolu

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6 / CONTEMPORARY KLISMOS BRASS CHAIR BY SCALA LUXURY

AL: This is like a gorgeous art piece. The webbed leather gives it an artisanal feel and makes for surprisingly comfortable seating. I love the lightness of the leg.
BF: It's handsome from every angle. The brass and leather are masculine, but the lines are light and graceful. Just use one—too many and it loses its uniqueness.
20″ w. x 27″ d. x 34.5″ h.; $8,000; monc13.com



7 / KLISMOS UPHOLSTERED CHAIR BY RESTORATION HARDWARE

AL: An extremely successful adaptation with lots of thoughtful details, from the rough-hewn edges to the welting on the upholstery.
BF: A klismos normally has a wide back, but this is appealingly compact—you could fit a number around a dining table. I adore the finish, which gives the oak frame an aged appearance. The value is incredible.
20″ w. x 23″ d. x 35″ h.; $299; rh.com



8 / ATHENS CHAIR BY FRONTGATE

BF: Impressive. This is one of the most classic takes on the klismos, which is all the more extraordinary considering it's an outdoor chair made of cast aluminum. The nailhead details are a nice touch.
AL: I really like the finish—it almost resembles weathered marble. The proportions are just right. And the price point is remarkable.
23″ w. x 30″ d. x 36″ h.; $995 for a set of two; frontgate.com



9 / SUSSEX CHAIR BY OLY

AL: It's klismos meets country—a loose interpretation of the classic form. You could have multiples of this and it wouldn't feel overwhelming. The charcoal gray finish is very beautiful.
BF: I like the thick, substantial webbing of the seat and the modest scale, ideal for a dining chair. I'd put a few of these in a country house around a simple, painted-wood pedestal table.
21″ w. x 25″ d. x 35″ h.; $1,825; olystudio.com



10 / FULGENS CHAIR BY ANTONIO CITTERIO FOR MAXALTO

BF: Because of the lines and the glossy black finish, this would work best with contemporary or midcentury pieces. You could float it in a room to show off the rounded back.
AL: Antonio Citterio's chairs are so clean and elegant. I particularly like the upholstered back, which is unusual for a klismos. Truly comfortable, with impeccable proportions.
27″ sq. x 28.5″ h.; $4,497; maxalto.it

The opinions featured are those of ELLE DECOR's guest experts and do not necessarily represent those of the editors. All measurements and prices are approximate.



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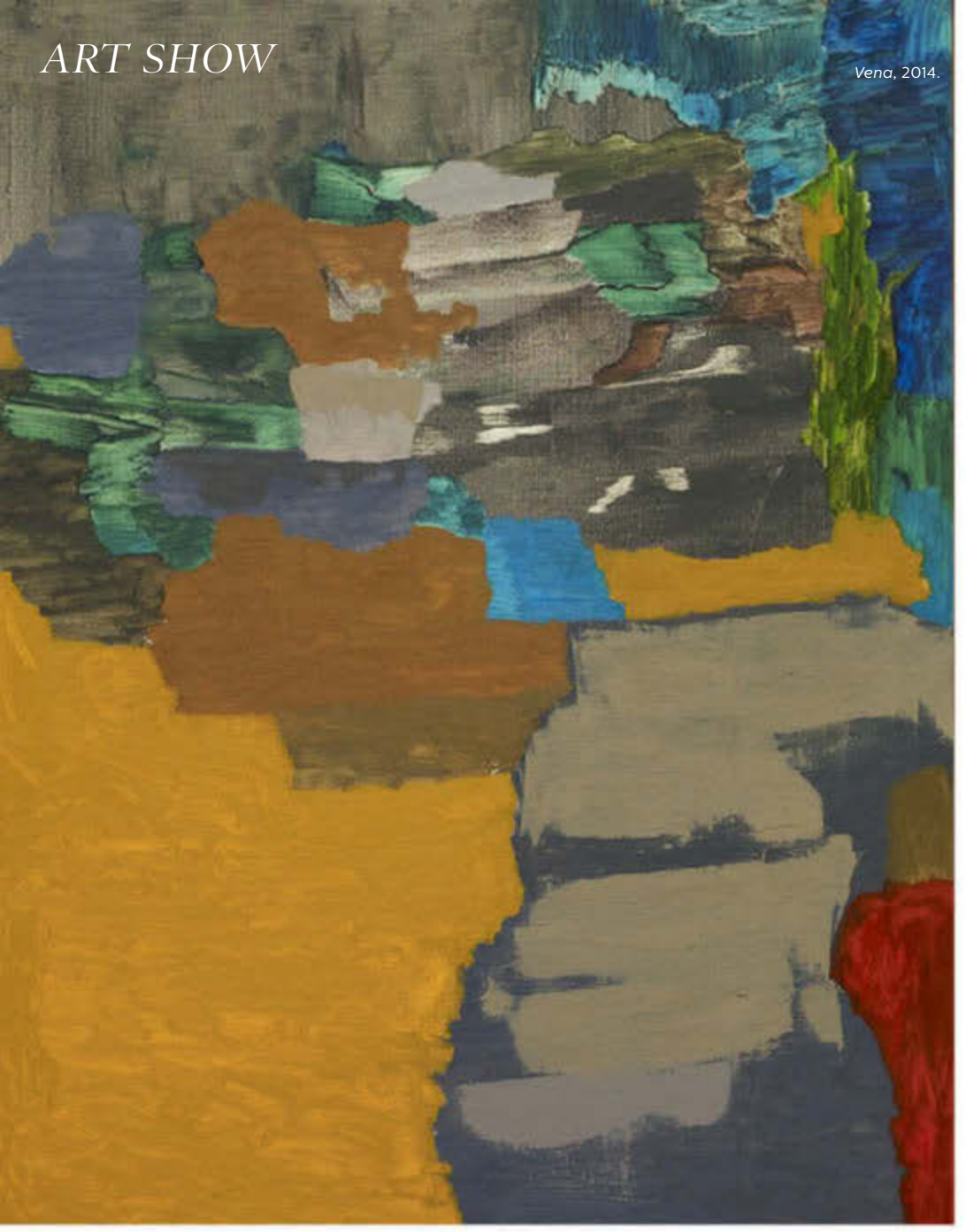
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Vena, 2014.



A 2014 sculpture made from a dead bird.

ANDREAS ERIKSSON

This young artist looks to the remote landscape of his native Sweden to inspire his moody and richly textured paintings.

BY HILARIE SHEETS



View, 2014.

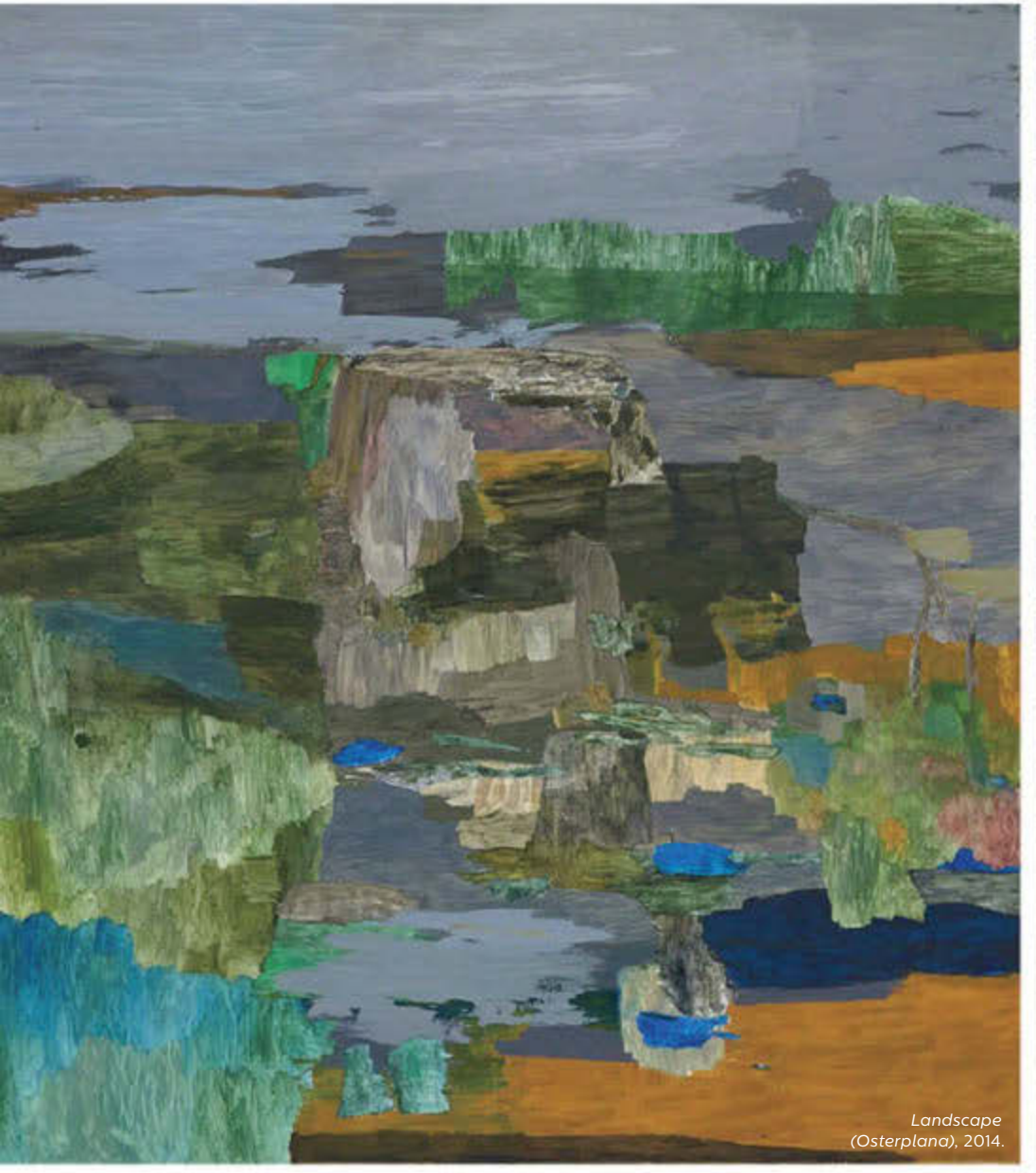
"I never look at nature when I paint," says Andreas Eriksson, whose studio is housed in the barn of an 1860 farmhouse in Medelplana, an isolated area of countryside on the shores of Sweden's Lake Vänern. "But because I live surrounded by nature, I always notice how painterly things look. You can walk 100 yards here and see almost the whole of Swedish nature represented."

Eriksson's abstract paintings, which range from lap-size to wall-filling, seem distilled from his intimate experience with the landscape. In last year's *Bushes,* patches of green, gray, brown, and ocher, jostling and abutting one another in a variety of brushstrokes that expose the weave of the canvas, suggest a craggy terrain of vegetation and rock. In *Bunker,* limpid swaths of white and gray evoke a beautifully gloomy winter vista blanketed by snow and darkness. Yet there's no predetermined top or bottom to the paintings—Eriksson often turns them around as he works. "It's very free, it doesn't have a natural logic," says the artist, who likes how the paintings could be perceived as reflections in a window.

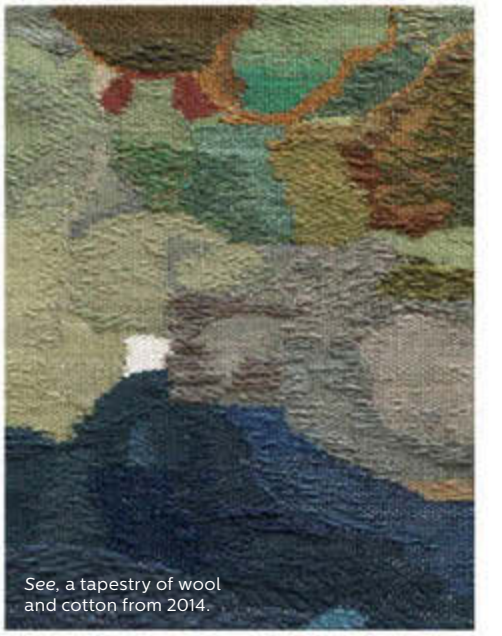
"There's no real representation," says Fredrik Liew, a curator at Stockholm's Moderna Museet, who featured Eriksson in a survey of Swedish and Nordic art in 2010. "A lot of Andreas's work is about seeing in another way—like when you're taking a walk, looking at surfaces and textures. He turns these impressions into paintings." ▷

COURTESY OF ANDREAS ERIKSSON AND STEPHEN FRIEDMAN GALLERY. SEE RESOURCES


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Landscape (Osterplana), 2014.



See, a tapestry of wool and cotton from 2014.



Bunker, 2014.

Eriksson was born in 1975, not far from where he lives now, in a town that had only two art books in the library. His parents accommodated his early interest in painting by taking him to the Munch Museum in Oslo, where he felt an affinity for the Norwegian master. At the age of 18, he quit high school to enter the Royal Institute of Art in Stockholm, where he was a decade younger than most of his classmates. After meeting people from a German gallery in 1997, he moved to Berlin and became immersed in its art world. Then, while preparing for his 2002 exhibition at the Musée d'Art Moderne in Paris, Eriksson became acutely sick with a syndrome called electromagnetic hypersensitivity and returned to his parents' home in the country to convalesce. Unable to tolerate the radiation in cities anymore, the artist restructured his life in the woods largely as a recluse.



Scan the image above to view more of the artist's work

"It was difficult for me to be looked at as a strange guy with a strange disease, but it was good artistically," says Eriksson, who is currently working on a commission for a new hospital in Stockholm—at 36 by 23 feet, it's by far his largest painting to date. "I think it has made me more sensitive to what's happening on the canvas."

Eriksson's interest in the varied weaves of his canvases has led him to make tapestries, cutting out fragments of discarded paintings and using them as templates for weaving in three dimensions. He has built a library of canvases and vintage linens and now collaborates with professional weavers.

He also collects things around his house—including molehills and birds that have died by flying into his windows, mistaking their reflections for sky—and casts them in bronze. "The molehills are a metaphor for painting," says the artist, who represented Sweden at the 2011 Venice Biennale, placing his bronze mounds across the gallery floor. "You don't want them to crop up in your garden, but in the end you just have to accept them. Painting is a very good medium for understanding the unconscious." ■

COURTESY OF ANDREAS ERIKSSON AND STEPHEN FRIEDMAN GALLERY

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BLAU ON THE ART OF THE CARPET

Step into the New York rug gallery Doris Leslie Blau, and you may glimpse its namesake carpet merchant—which might seem unusual, given that she sold her business to Nader Bolour in 1998. But with his encouragement, the irrepressible Blau—who spent decades supplying such personalities as Halston and Tom Ford with museum-caliber Persians and Oushaks, and who interior designer Michael S. Smith once called "the oracle of the rug world"—is still a frequent visitor to the gallery she opened in 1972. "I still get excited about rugs," she says. "When you touch them, it's a very sensual interaction. The patterns are exciting. I never see two that are the same." **INGRID ABRAMOVITCH**







FROM TOP: An early-18th-century Spanish Cuenca rug, one of Blau's favorite styles. Blau's booth at the 1996 Winter Antiques Show. A contemporary Turkish kilim from the Doris Leslie Blau gallery.

SOFT LANDING

• Edgar Allan Poe once wrote an essay, "The Philosophy of Furniture," in which he said, "A carpet is the soul of the apartment." We used to put that quote in our advertisements. We live in a world of new things, but it's hard to match an old rug for its tactile qualities, its color and pattern. An antique carpet brings gentility to the hard edges that are all around.

• A Chicago couple who collect contemporary art came to visit me. The wife said, "These paintings are driving me crazy. We need something to calm us." I flew out to Chicago with a Tabriz. It settled the room. Always try out a rug before you buy it. You have to see how a carpet will look in its prospective setting.

MATCHMAKER

• People fit with rugs. There are personalities that are right or wrong for a carpet. Some people want background rather than statement. I steer them toward quieter, more pliant designs with repetition, such as Persians. I'm the type who wants to make a statement. I like a powerful rug such as a Caucasian, one that is bold and geometric and has a bright palette of reds, browns, greens, and navy blue.

• A room should reflect what's today as well as what was 200 years ago. I don't want to walk into a room that feels like the 18th century. There is an excitement in bringing together different periods. I love pairing an old rug with contemporary furniture.

• Nader had the foresight and passion to deal in new rugs. I am amazed by how drawn I am to them. They have fascinating designs. The feeling for color has changed. I'm seeing combinations like red and orange, and a lot of fuchsia.

GLOBAL TREASURES

• There is a warmth to old rugs. They do something to a room. Some of my favorites are Spanish Cuencas, Turkish Oushaks, Persian Tabriz and Sultanabad rugs, and Caucasian Kazaks.

• The one that got away was a garden carpet from northwest Persia, circa 1800. The design had garden boxes, and in the center was a zigzag of water. It was like bringing the outside in. A time came when I needed money, so I sold it to someone I liked. They still have it and adore it. When you are a dealer, it is incumbent upon you to make sure that very special things are cared for properly.

CAVEAT EMPTOR

• Don't go to rug bazaars. That is rule number one. I would give the same advice to someone looking for a physician or lawyer. You must be able to trust the people selling you the rug. It doesn't hurt to read up. Get an idea of patterns and backgrounds. Go around and see things.

• Try not to vacuum old rugs too often. It pulls up the pile. Go over it with a carpet sweeper instead. Every year or year and a half, get your rugs professionally cleaned. One of the best ways to clean a rug is to turn it upside down and place it on a bed of fresh snow—make sure it isn't going to rain or snow again. Within 24 to 48 hours, when you lift up the rug, the snow will be black and the carpet will be fresh and clean.

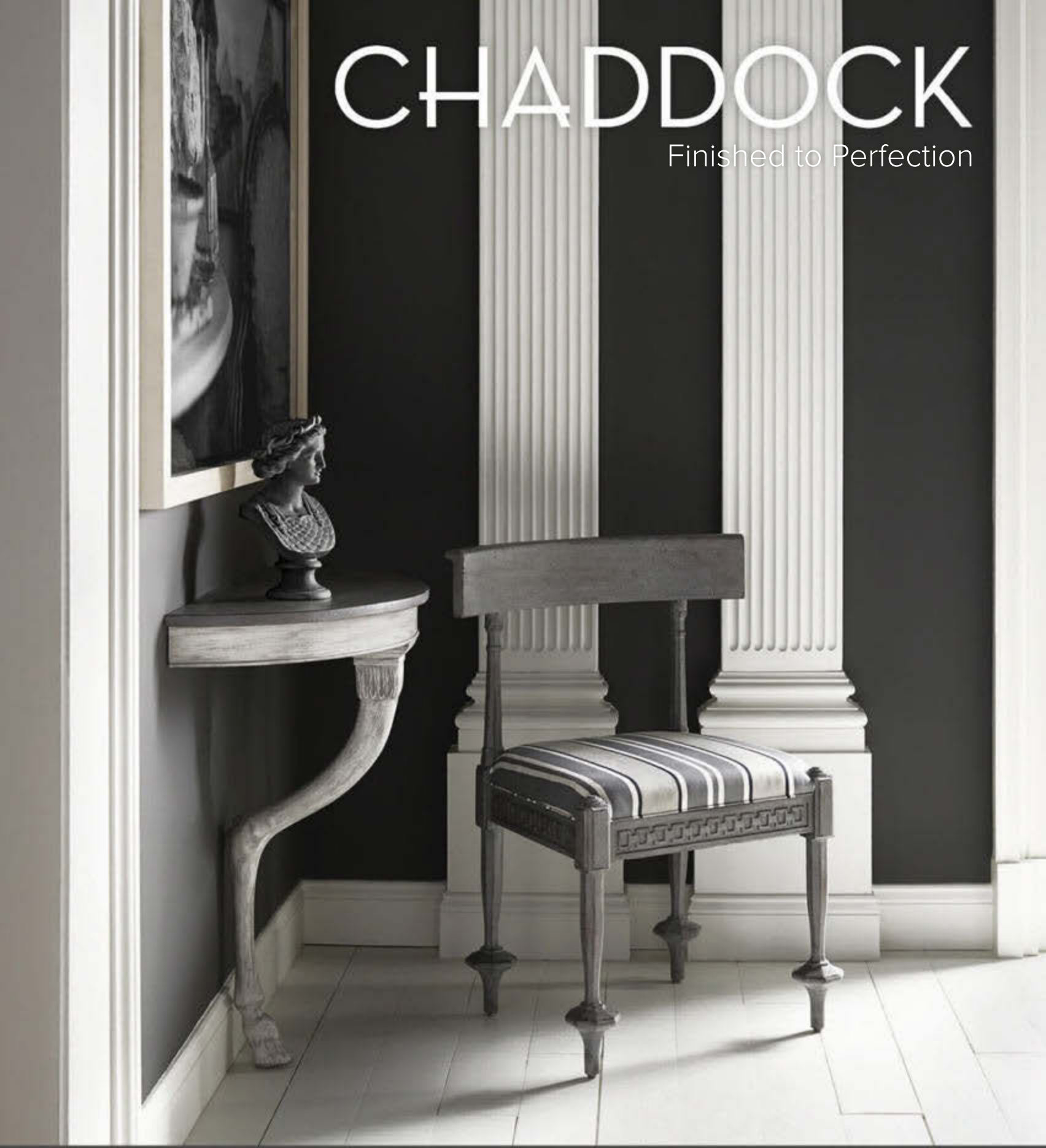
WORTHWHILE

• The most desirable rugs were produced prior to 1920. Most of them were brought to America, England, and France decades ago.

• When I was dealing in carpets, I dealt primarily with banks in the U.S. They would get estates and call me in to look at the rugs. You would have to buy the whole lot, even if only a few of the carpets were fabulous.

• Three factors determine the price of a carpet: age, condition, and desirability. Over the years, the high end has held its value; the low end has not. You can get something very pretty in what I call the mid-range, which might cost $15,000–$20,000. But don't just buy a rug because it is worth a lot. The true worth of a rug is how you feel about it.

COURTESY OF DORIS LESLIE BLAU. SEE RESOURCES



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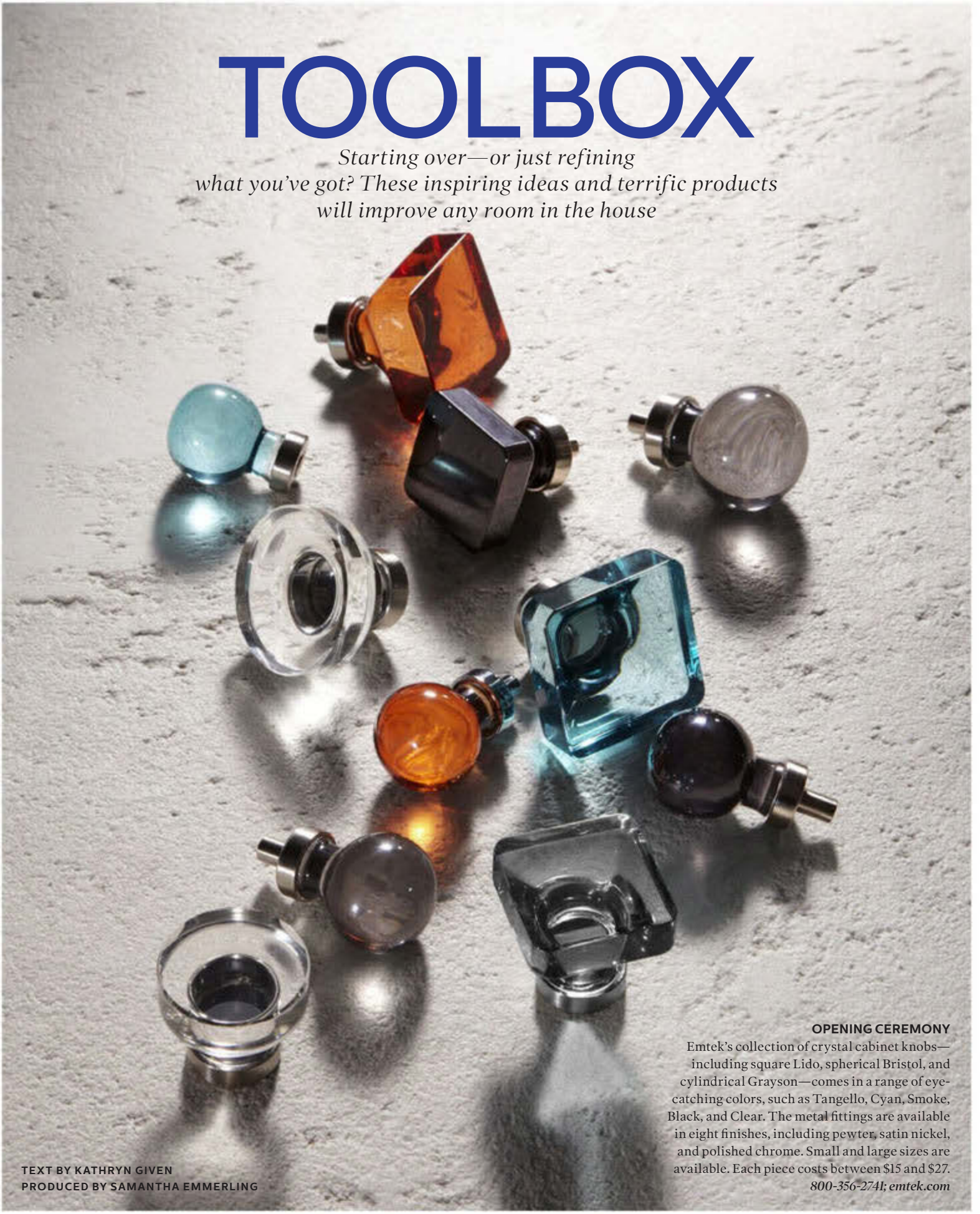

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TEXT BY KATHRYN GIVEN
PRODUCED BY SAMANTHA EMMERLING

PAMELA COOK/STUDIO D



HOT COMMODITY
Wolf Gourmet's new line of countertop appliances includes an oven with convection heating that can bake, toast, and broil, with a temperature range of 80 to 550 degrees. It measures 22.5″ w. x 17″ d. x 12.5″ h. and costs $669.
800-222-7820; wolfgourmet.com



TOOLING AROUND
Handmade in an Italian family factory, the Compact toolbox from Metalplus is made of powder-coated steel and comes in a variety of colorways, including Mint and Grey, shown. The 10″ w. x 9″ d. x 8″ h. case costs $100.
888-266-1737; sweetbellausa.com



MIRROR IMAGE
The minimalist Pearson floor mirror from Mitchell Gold + Bob Williams has a frame of Mozambique wood and a satin brass base. The adjustable piece measures 25.5″ w. x 14″ d. x 70″ h. and costs $1,620.
800-789-5401; mgbwhome.com

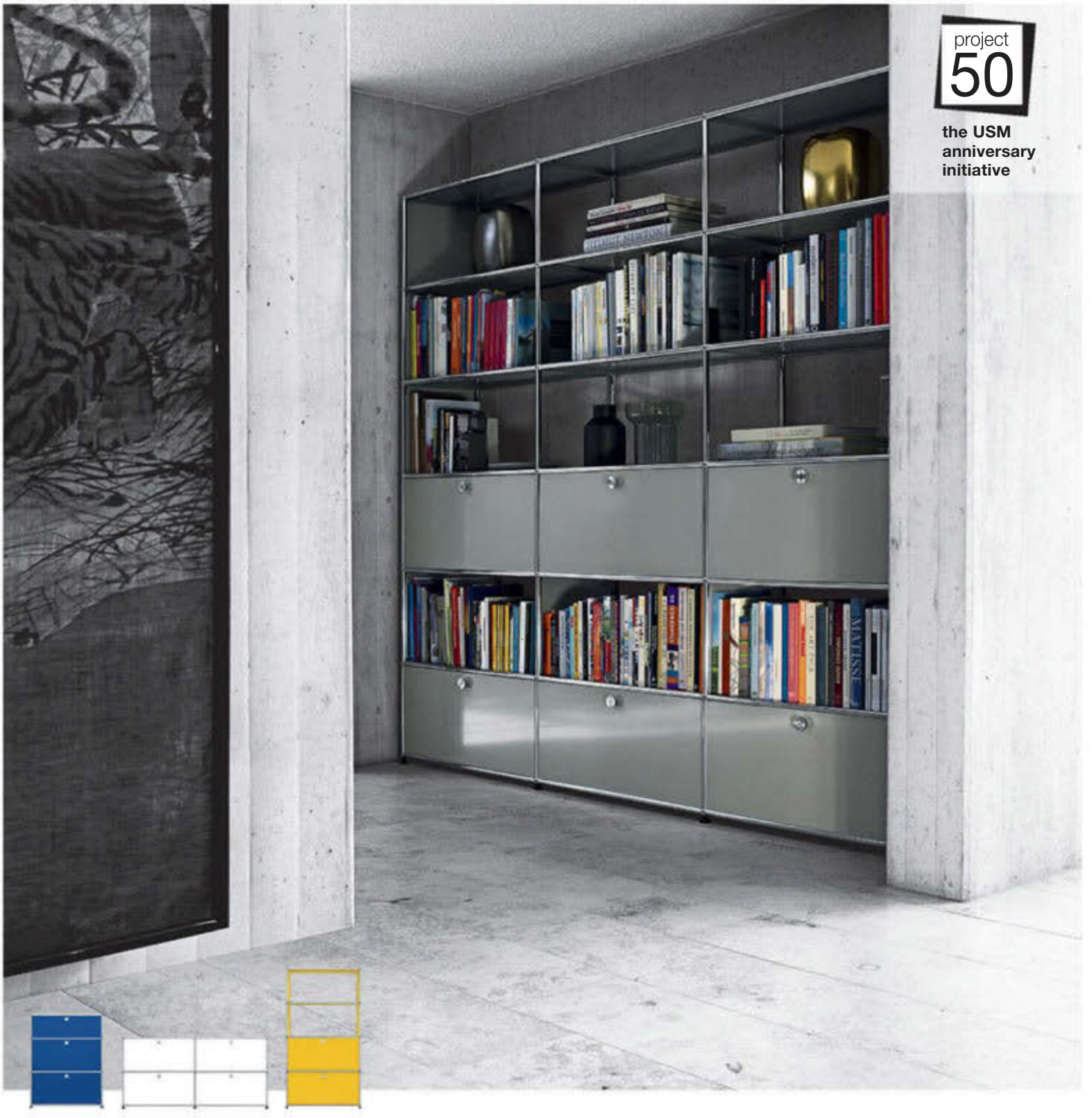


FRESH AIR FUND
The sleek Sense air purifier by Blueair removes pollutants within a 150 sq. ft. area. Fashioned by hip Swedish design team Claesson Koivisto Rune, it measures 17″ w. x 7″ d. x 19″ h., comes in six colors, including Powder Pink, shown, and costs $479.
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RISING TO THE SURFACE

Technology has influenced virtually every aspect of our lives, so how could we not expect it to transform the world of walls and windows? In this special section, ELLE DECOR looks at the many ways architects and interior designers are embracing the latest advances revolutionizing our material world



The architect's weekend retreat in upstate New York.

STEPHAN JAKLITSCH, JAKLITSCH/GARDNER ARCHITECTS: "Natural woods such as cedar are being grown at accelerated rates and are not as resistant to rot and decay as they used to be. Companies like Kebony [kebony.com] and Cambia by NFP [cambiawood.com] take less durable, more **sustainably grown woods** and treat them in an ecologically responsible manner to make them more resistant to insect damage and rot."

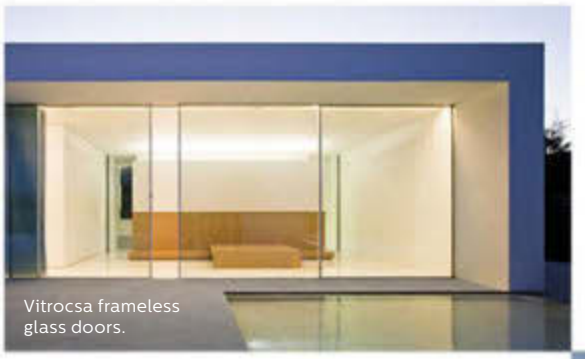
BUILDING WITH THE BEST

THE FUTURE IS NOW. MICHAEL LASSELL ASKS FIVE FORWARD-THINKING ARCHITECTS TO SHARE WHICH CUTTING-EDGE MATERIALS, TREATMENTS, AND TECHNOLOGIES THEY'RE MOST EXCITED ABOUT TODAY

DAVID LEVEN AND STELLA BETTS, LEVENBETTS: "Our favorite material right now is a **high-performance concrete** from TAKTL [taktl-llc.com]. It is four times stronger than traditional pre-cast concrete. The company is the first to produce architectural elements using it. TAKTL presents a range of design opportunities for facade panels and even outdoor furniture."



LevenBetts is using TAKTL for the lobby walls of a Manhattan building.



Vitrocsa frameless glass doors.

DAVID MANN, MR ARCHITECTURE + DECOR: "At some point in the future, human beings may be able to walk around wearing invisible shelters as an outer shell that will protect us from the weather and predators. For the time being, a company in Switzerland called Vitrocsa [vitrocsa.com] is making nearly **frameless sliding doors** that bring us one step closer to that imaginary future. These doors are impossibly sleek and amazingly beautiful."

RON RADZINER, MARMOL RADZINER: "VMZINC [vmzinc.com] originally developed **pre-weathered zinc** as flashing for slate roofs, but architects have been using it for years as exterior cladding. I particularly like Anthra-Zinc, the original product. Its charcoal-like quality quietly complements the surrounding landscape. The company added a new Pigmento line of red, green, blue, and, most recently, brown product."



A zinc-paneled house in California by Marmol Radziner.



The Bridge Pavilion in Zaragoza, Spain.

FABIAN HECKER, ZAHA HADID ARCHITECTS: "Because we work all over the world and rely on wide availability and local expertise, we don't always choose materials right off the drawing boards of NASA but find new ways of utilizing existing ones. We used an environmentally responsible **lightweight concrete** called fibreC by Rieder [rieder.cc] on the Bridge Pavilion for the 2008 Expo in Spain, and the Heydar Aliyev Centre in Azerbaijan, where the double curves of the facade seamlessly meet those of the roof."

CLOCKWISE FROM TOP: COURTESY OF JAKLITSCH/GARDNER ARCHITECTS; LEVENBETTS; FERNANDO GUERRA; RICHARD POWERS; VITROCSA

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BRIGHT IDEAS

A YOUNG DESIGNER'S EXPERIMENTS WITH NEW METHODS OF FABRICATION RESULT IN RADICALLY CHIC FURNITURE

Dutch designer Joris Laarman has never limited himself to conventional materials or manufacturing techniques. His Soft Gradient chair is one of the first pieces of furniture 3D-printed from polyurethane to provide cushioning precisely where it's needed. His Halflife lamp uses genetically modified animal cells to light up like a firefly. And his skeletal Bone furniture was conceived using software from the automotive industry. **TIM McKEOUGH**



Designer Joris Laarman.

ELLE DECOR: How will new technologies change the furniture and accessories world?

JORIS LAARMAN: Digital technology is starting to define the way we design, manufacture, distribute, protect, and even recycle physical products. In the early 20th century, modernist pioneers changed our ideas about design when they became inspired by emerging industrial methods. Now the realm of digital design tools and digital fabrication is pushing artists to explore endless new possibilities.

ED: In the past, 3D printing has been limited by small machines and poor materials, but now you're working to print large-scale objects with stainless steel and resin. Why is that important?

JL: Three-dimensional printing is most often used for prototyping, but we want to bring it to a higher level and make objects that are actually usable. We want to build the first mass-production digital manufacturing unit. It would be very flexible and efficient: You could personalize designs and create an infinite number of them, rather than making separate and expensive injection molds for each product.

ED: How is your Soft Gradient chair made?

JL: It's made from polyurethane foam that's been engineered for specific functional needs on a cellular level with software. The solid cells in the design create structural strength, and the more open cells are soft and comfortable.

ED: You've also been working on a new kind of porcelain.

JL: Foam China is a substance that foams in an oven before setting, becoming both harder and lighter than porcelain—it's just one-eighth the weight. It expands in the kiln like bread. We're now developing this material for industrial application with a Dutch ceramics company.



Soft Gradient chair.



Floors, walls, and counters of Dekton.

THE HOT SKINNY

WHO SAYS THIN ALSO MEANS WEAK? THE LATEST SURFACE MATERIALS ARE SVELTE, SCRATCH-RESISTANT, AND SURPRISINGLY STRONG

Thin is in. Thanks to new advances in manufacturing technology, companies can create stonelike surface materials with remarkable performance characteristics and previously unthinkable levels of thinness.

• **DEKTON**, by Cosentino, is made through a process called particle sintering that accelerates the way rock is naturally created under heat and pressure. In the Earth, it takes millennia to form; in the factory, just hours. The resulting material, in thicknesses starting at 8 millimeters, is nearly nonporous, incredibly strong, and resistant to scratches, stains, and heat (dekton.com).

• **NEOLITH**, by TheSize, is another almost indestructible sintered product; it comes as thin as 3 millimeters. Suitable for anything from countertops to exterior facades, it's available in a wide range of colors as well as convincing faux-stone, -wood, and -metal finishes (thesize.es).

• **KERLITE**, by Cotto d'Este, is a laminated porcelain tile that comes in a variety of thicknesses beginning at a slender 3 millimeters. The lightweight, easy-to-cut material is available in extra-large sizes and can even be installed directly over existing floors and walls (cottodeste.it/en/kerlite). **TM**



Wall and counters of Neolith.

LAARMAN: ANGUS R. SHAMAL


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SANAA's design for Grace Farms.

TOTAL TRANSPARENCY

FROM SOARING SKYSCRAPERS TO SHAPELY PAVILIONS, GLASS IS HAVING ITS MOMENT IN THE SUN. A WEALTH OF NEW PRODUCTS BRING THE LATEST TECHNOLOGICAL ADVANCES TO THE HOME

The windows of the world are reflecting new advances in the field of glass technology. Thomas Phifer's design for an addition to the Corning Museum of Glass in upstate New York is a minimalist glass box, sections of which are only an inch thick. In commercial buildings and skyscrapers, curved glass is de rigueur, from the circular Apple headquarters in Cupertino, California, by Foster + Partners, to an undulating stream-shaped building by SANAA at Grace Farms in New Canaan, Connecticut. And for the USA Pavilion at the 2015 Expo Milano, Biber Architects has employed 10,000 square feet of smart-glass panels that change from clear to opaque at the flip of a switch—or the swipe of a tablet's touch screen.

Meanwhile, a host of new products are bringing clear thinking to the home.

• Marvin Windows and Doors recently announced the Ultimate Multi-Slide Door as the newest addition to its Scenic Doors line. Available in pocket and stacked-panel configurations, in standard sizes up to 50 feet wide and 12 feet tall, these massive single- or bidirectional systems offer narrow frames to maximize a seamless transition from indoors to outdoors (marvin.com).

• The latest product from the German-based NanaWall corporation is the SL80/81 series of folding doors. The doors come in heights of up to 10 feet and widths to 3 feet 2 inches in frames with either a rounded soft-line profile (SL80) or angular-edge design (SL81). The system is engineered for maximum thermal efficiency as well as superior acoustic performance (nanawall.com).

• Meanwhile, EFI has pioneered SoftEtch, a finely etched eco-friendly glass that is non-reflective and resistant to fingerprints. Available in numerous stock and infinite custom colors, SoftEtch is appropriate for commercial and residential interior applications, from cabinet doors and kitchen countertops to shower enclosures and whole wall systems (efi-us.com). **MICHAEL LASSELL**



NanaWall folding doors.

THE GREAT WALLS

CHOOSING A WALLCOVERING ISN'T JUST ABOUT COLOR AND PATTERN ANYMORE. NEW MATERIALS AND TECHNIQUES ARE DELIGHTING THE SENSES WITH UNEXPECTED FINISHES



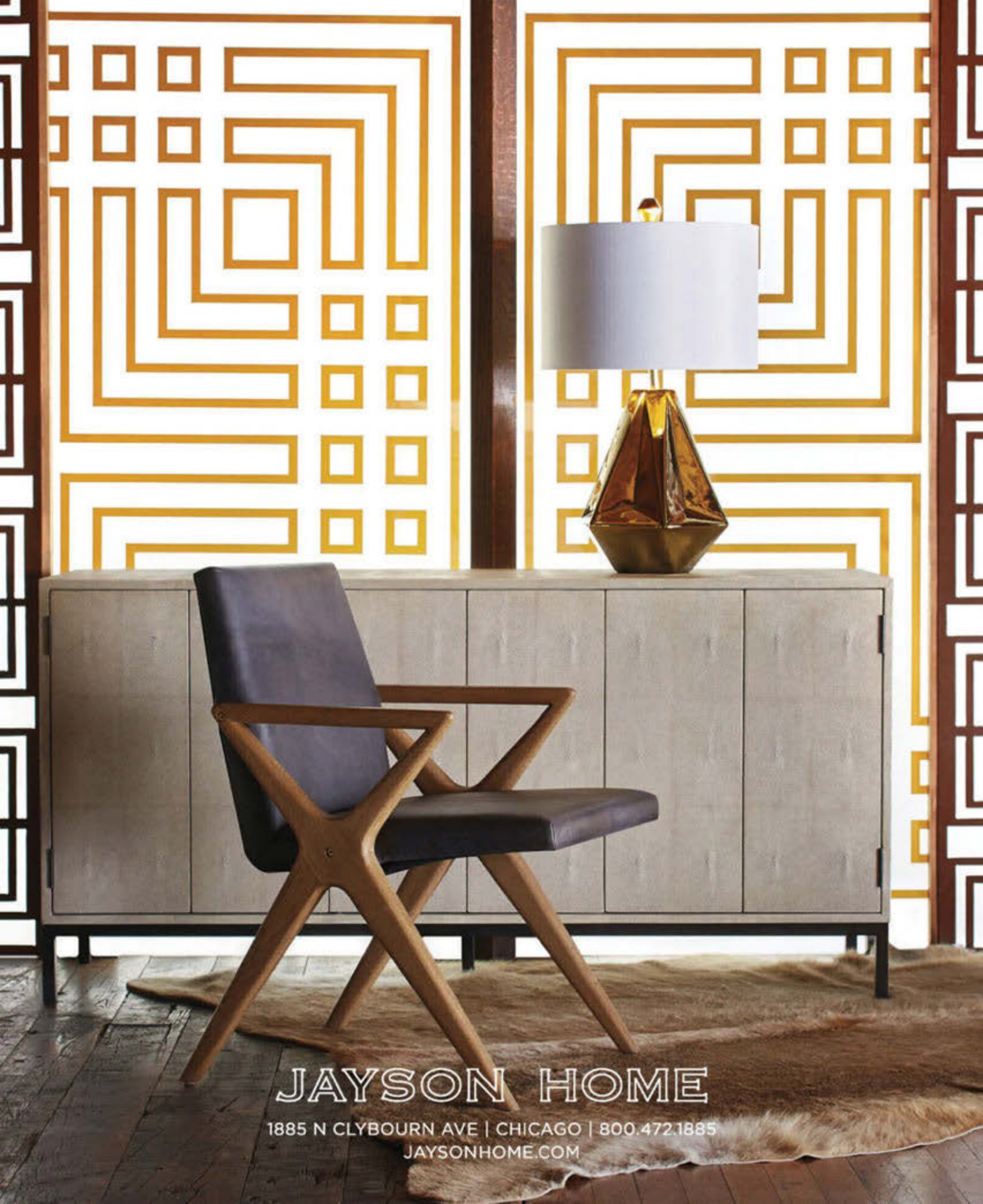
Lori Weitzner's Stratum, shown rolled, and Quarry, on wall and unrolled, are flexible wallcoverings made with real natural stone. The company paired extremely thin stone veneers with paper backing. The designs offer the same look and variation as hefty stone tile but are as easy to install as wallpaper (weitznerlimited.com).



Arte is creating products with dramatic three-dimensional textures. Its Enigma, shown above, and Intrigue collections include designs such as a grid of slightly off-kilter square tiles and a field of faceted crystalline forms. The squishy material, made of molded foam topped with a layer of elastic fabric, also has the added benefit of muffling sound (arte-international.com).

continued on page 134

TOP LEFT: COURTESY GRACE FARMS AND SANAA


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FUTURE PERFECT

AN EXPERT IN THE NEXT WAVE OF ARCHITECTURAL MATERIALS TELLS INGRID ABRAMOVITCH ABOUT THE MOST INTRIGUING INNOVATIONS ON THE HORIZON



"Materials are having their moment," says Andrew Dent, vice president of research for Material Connexion, a global think tank that tracks the latest developments in cutting-edge materials and fabrics for architects, designers, and corporations. Here, he shares the top trends for surfaces that are making their way into architecture and—perhaps soon—your home.

• **CONNECTED SURFACES:** "It's inevitable," Dent says. "We're going to see the end of wires, a real boon for interior design." LG Hausys has introduced TechTop (lgtechtop.com), a countertop that wirelessly charges smartphones and other devices. LG and Samsung are experimenting with technology that will allow everything from blenders to flat-screen TVs to be powered without cords. "Their intention is to build your entire apartment," Dent says. "You need synergies between devices so they all work seamlessly." Meanwhile, MIT physicist Marin Soljačić has co-developed Witricity (witricity.com), a direct wireless system that charges every device in a room through magnetic resonance.

• **GROWN MATERIALS:** Scientists and designers have been experimenting with "grown materials," which are biologically based and thus sustainable. Ecovative Design (ecovativedesign.com) uses organic mushroom technology to create alternatives to plastic and plastic foam. "It is grown in a few days and then baked so it doesn't grow anymore," Dent says. Architect David Benjamin of The Living used mushroom bricks last year to create a giant circular tower at New York's MoMA PS1 gallery.

• **THE INDESTRUCTIBLES:** High-tech materials can now do anything from repelling germs to "healing" themselves if they get scratched. Fenix NTM (fenixntm.com) is a laminate that feels soft, repels fingerprints, and employs nanotechnology to thermally repair itself. It's used for everything from furniture to kitchen countertops. Meanwhile, new antibacterial surfaces contain real silver. The silver molecules in Benjamin Moore's Eco Spec WB Silver paint resist mildew, mold, and bacteria.

• **CUSTOM DIGITAL:** From tile to wallcoverings, digital technology lets you turn your own images into striking design. Mosaico Digitale (mosaicodigitale.com) creates lightweight resin mosaics from a digital image. And Rollout (rollout.ca) can print any image onto wallpaper. The method offers realistic effects: Brent Comber's *Shattered Light*, from the firm's Artist Series, simulates sunlight peeking through shards of wood.



Ecovative foam.



Shattered Light wallpaper.



A circular tower of mushroom bricks at New York's PS1.



To create Watercolor Washi, above, Phillip Jeffries reinvented traditional handicraft techniques. Featuring a deeply textured surface that artisans make with abaca pulp, the product is enlivened by ombré stripes applied in a three-stage painting process that layers in shimmering pigment and gentle washes of color (phillipjeffries.com).



Buzzispace has combined sound-reducing properties with a palette of eye-catching colors—including green, above, orange, and hot pink—for its Buzzitile 3D wall tiles. Made of recycled polyester felt, they come in square and rectangular sizes and a range of textures (buzzispace.com).



Élitis has introduced Wonderland, a collection of holographic self-adhesive panels with 3D images ranging from foliage, above, to antlered deer heads. The patterns are created through the magic of lenticular printing—a more sophisticated version of the same technology used in children's stickers—and visually shift as you move through a room (elitis.fr).



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The living room of a Paris apartment designed by François Champsaur includes a sofa by Christian Liaigre, armchairs by Franco Albini for Cassina, and a bench, stools, and a cocktail table by Eric Schmitt. See Resources.

THROWING PARIS A CURVE

French designer François Champsaur transforms an early-20th-century apartment into a sensual, free-flowing space that defines chic

ELLE DECOR: What shape was this apartment in when you first saw it?

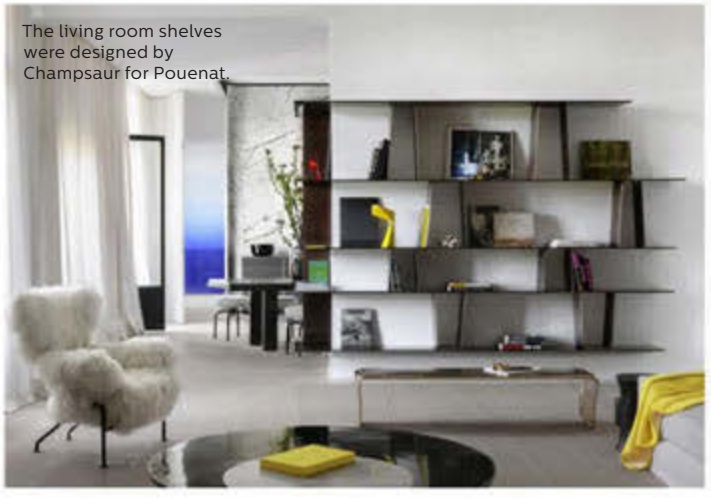
FRANÇOIS CHAMPSAUR: It is located in an early-20th-century building in Paris, but one built in the style of the 19th century. It's in the affluent Trocadero neighborhood, which looks across the Seine to the Eiffel Tower. The apartment has been in the owner's family for generations, but the place had not been touched for 40 years. I call the style of the previous decor "Louis XVI meets the 1970s." Most of what remained was not original.

ED: What did the owner ask you to do?

FC: She told me she wanted to change it completely—to make it an entirely new place.

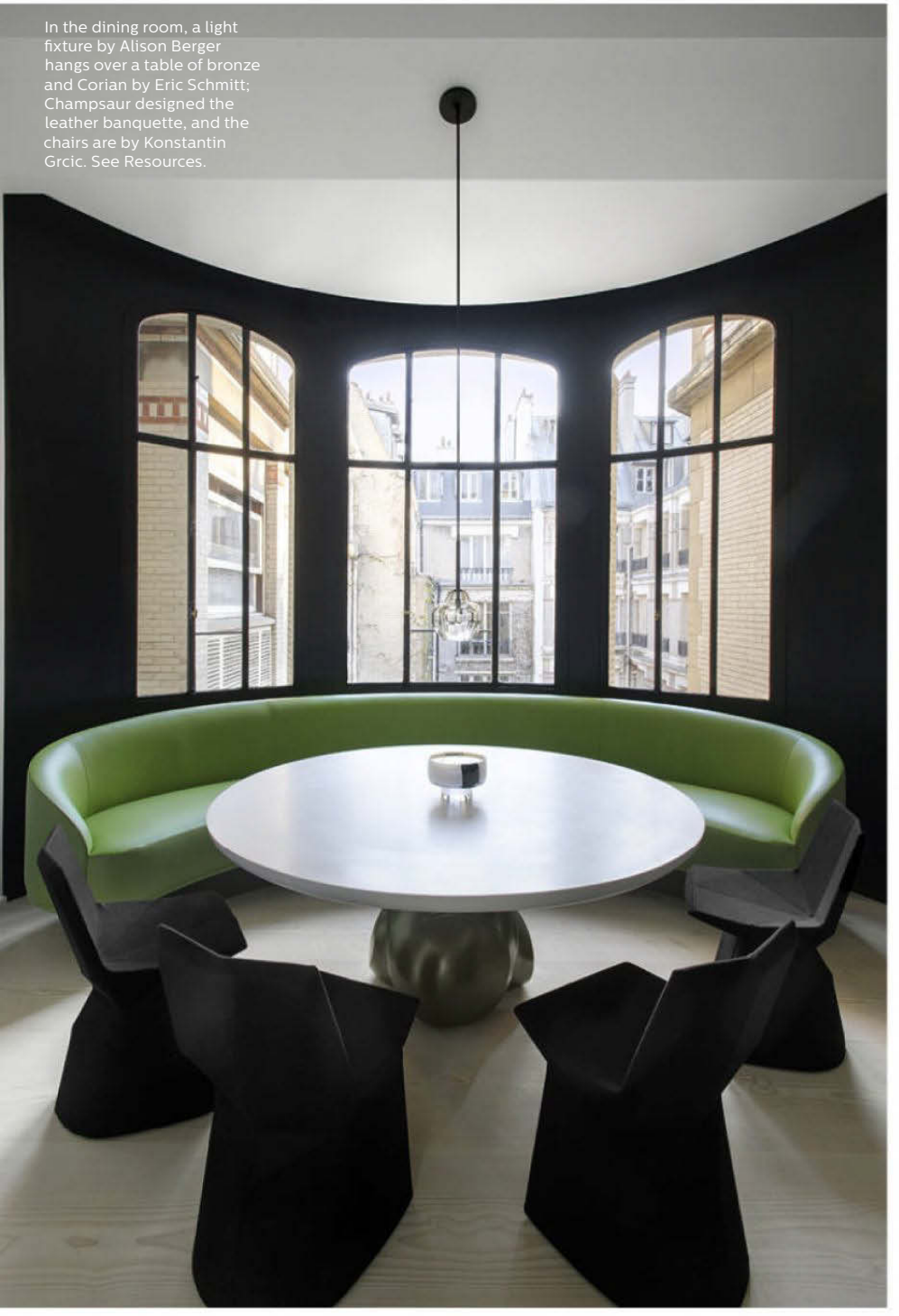
ED: So what was your vision?

FC: I took out everything—all the interior walls, all the carpets ▷



The living room shelves were designed by Champsaur for Pouenat.

INTERVIEW BY MICHAEL LASSELL / PHOTOGRAPHY BY BERNARD TOUILLON



In the dining room, a light fixture by Alison Berger hangs over a table of bronze and Corian by Eric Schmitt; Champsaur designed the leather banquette, and the chairs are by Konstantin Grcic. See Resources.



Panels of glass with fabric sandwiched inside lead from the dining room to the lounge; the floors are Douglas fir.

The floor plan.



and narrow passages and heavy decoration. It was my idea to make something that looked very simple at first glance, with little overt decoration, but that was, in fact, quite sophisticated when you really started to look at it.

ED: Did you restructure the existing space?

FC: Yes. It's quite a large apartment, almost 5,400 square feet. It's shaped like a U around an interior courtyard. So I reserved the base of the U for the public areas. One wing is now the master suite, and the other became the children's rooms. The main, central space is as open as possible, with the entry, living room, kitchen, and dining room all flowing into one another.

ED: How did you keep the overall feeling of the apartment so simple and cohesive?

FC: By limiting the number of materials and also using basic materials, like wood, metal, and stone. For the floors throughout, I used Douglas fir in very wide planks—almost 16 inches wide and 20 feet long. I wanted to emphasize the decorative quality of the grain, of the wood itself. ▷

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An armchair by Eileen Gray sits beside a custom bronze-and-marble fireplace by Eric Schmitt in the living room. See Resources.

ED: And what would you cite as an example of the sophistication of the design?

FC: The curved entry wall, for instance, consists of a series of stained panels that do not touch the floor or the ceiling. While at first they may look like a single color, they are in fact an ombré, a gradation of gray from darker at the base to lighter near the ceiling.

ED: Are the exposed beams between the living room and entry original to the apartment?

FC: Yes, we found those when we took down the existing walls to make the curved brushed-oak dividing wall. We wanted to leave a trace of what had been there before. The steel beams also relate to the metal furnishings.

ED: Is the fireplace a custom piece?

FC: Yes, it's by Eric Schmitt, a wonderful artist who makes furniture in metal. I told Eric I wanted something completely different, like a piece of art on the wall of a studio. The marble in the fireplace ties in to the kitchen at the opposite end of the space. The bronze bench in the living room and the stools are also by Eric. I've been working with him for many years, as has Christian Liaigre, who designed the living room sofa and the velvet bench in the entry.

ED: What was the inspiration for the louvered ceilings? ▷



In the kitchen, a Christian Liaigre table and bench are paired with LC8 stools from Cassina; the light fixture is by Lindsey Adelman, the fittings are by Dornbracht, the countertops on the custom cabinetry are by Bulthaup, and one wall is sheathed in Carrara marble.



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FC: The ceilings in this apartment are very high, which gave me the opportunity to suspend them at different heights in different areas of the room. It also allowed me to hide the lighting. There is a great deal of light in this apartment, but very few lamps or fixtures. The lighting is indirect and comes down from the ceiling and up from the floor.

ED: Why so little color?

FC: Partly for the modernity, and partly to emphasize the sculptural quality of the design—the textures and shapes and the way they catch the light. But also so that when we did use color, as in the green leather banquette in the dining room or the blue doors in the master bedroom, it makes a great impact.

ED: Why those two places?

FC: In both cases, it was to solve a practical problem. The dining room has a black wall, a table in bronze and white Corian by Eric Schmitt, and dark Mars chairs by Konstantin Grcic, so we needed a color on the banquette to allow each piece to stand out on its own and not be lost in the others. The blue doors in the master bedroom, which are back-painted Plexiglas, began as a way to hide the ▷



The dining room's glass-and-polished-steel doors are by Pouenat.



The master bath walls, floor, and counter are Carrara marble; the mirror is by Pascal Michalon, and the sink fittings are by Hansgrohe.



The master bath's sliding door, room divider, and window screens are oak; the tub by Kaldewei has fittings by Hansgrohe.



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television. The TV is behind the middle panels, and the end panels are wardrobes.

ED: Do you dislike doors?

FC: I dislike doors that look like doors. And I did not want to do anything conventional in this apartment. So I spent a lot of energy creating doorways that function in unexpected ways—the doors slide or they're on pivots, for example.

ED: Speaking of sliding doors, does that whole curved wall of the bathroom slide closed?

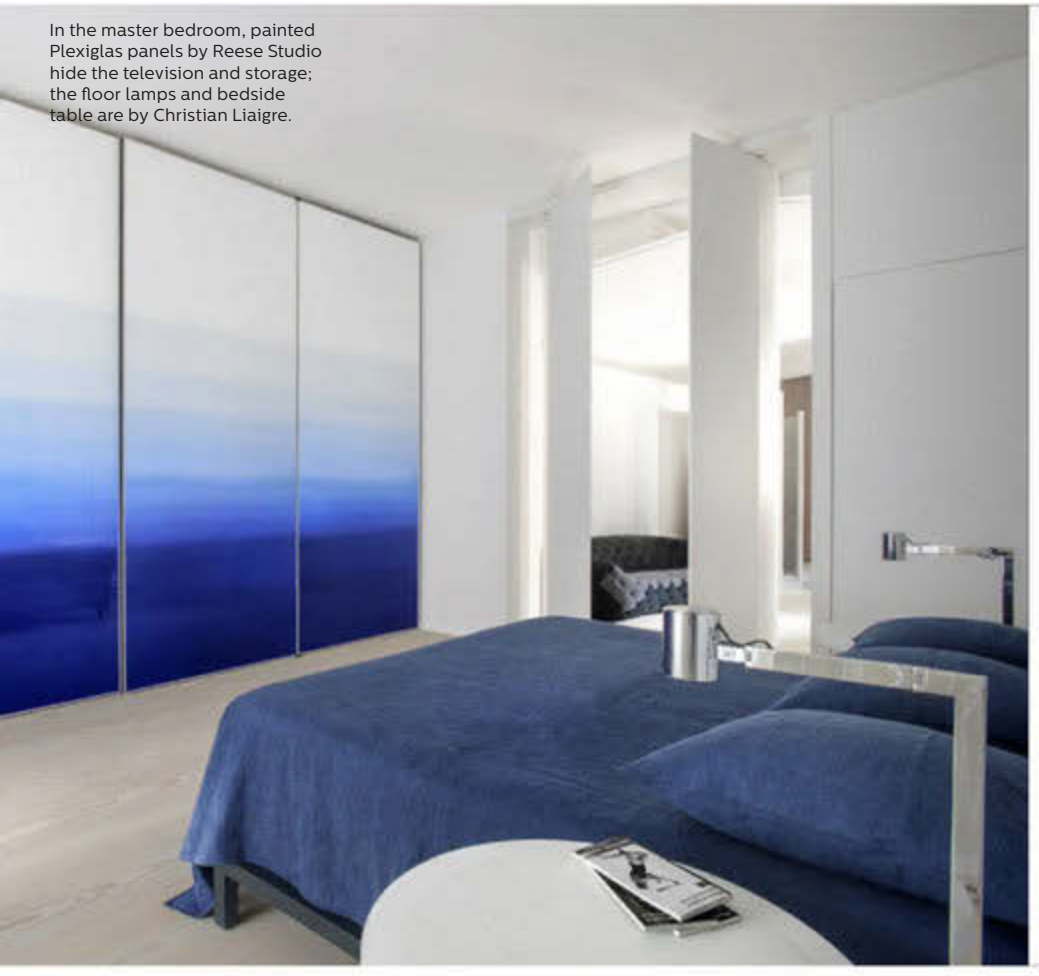
FC: It closes for privacy, yes. For the master bath, I didn't want anything usual. So the room is almost placed within the larger space like a sculpture of marble and slats of oak. That allows me to manipulate the space in a way that normal walls or cabinets would not.

ED: How important is contrast to you?

FC: Very important. You see it everywhere in the apartment. In the living room, for example, the metal pieces contrast with the extremely soft Tre Pezzi armchairs from Cassina, which almost look like a pair of animals in the room. The curved, tufted sofa in the lounge serves as a bridge between the straight lines of the bedroom and the arcs of the bathroom. I have also played with light and dark and with contrasting textures. Visual interest is in the tension between opposites. ■



A wall of brushed oak and mirror divides the entry from the living room; the bench is by Christian Liaigre, and the front door is hidden in a series of oak panels stained to create an ombré effect. See Resources.



In the master bedroom, painted Plexiglas panels by Reese Studio hide the television and storage; the floor lamps and bedside table are by Christian Liaigre.

WHAT THE PROS KNOW

- The tall doors between the dining room and the lounge consist of panels of glass with a fine silk fabric sandwiched between them. This allows the doors to function like a theatrical scrim, appearing either transparent or opaque depending on the direction of the light.
- Champsaur did not have any finish applied to the Douglas fir floorboards. "I did not want to distract from the inherent beauty of the wood by staining them or even varnishing them," he says. "They are not hard to clean. You mop them with a light soap, which gives the wood a chance to age naturally."
- To keep the minimalist environment as free of decoration as possible, Champsaur hung almost no art, relying on the decorative and sculptural qualities of the materials and furnishings. He hung the clients' photographs, including Frank Habicht's iconic portrait of Serge Gainsbourg and Jane Birkin, in the dining room, and he restricted the photo palette to black and white.
- "Since the kitchen is open to the living room," says the designer, "I did not want it to look too technical. I wanted to continue the contemplative mood of a church throughout the apartment. So I made one wall marble from floor to ceiling and had the cabinetry constructed as a single piece of furniture. Most of the appliances are hidden behind paneling." The Lindsey Adelman chandelier is one of the few visible light fixtures in the apartment.

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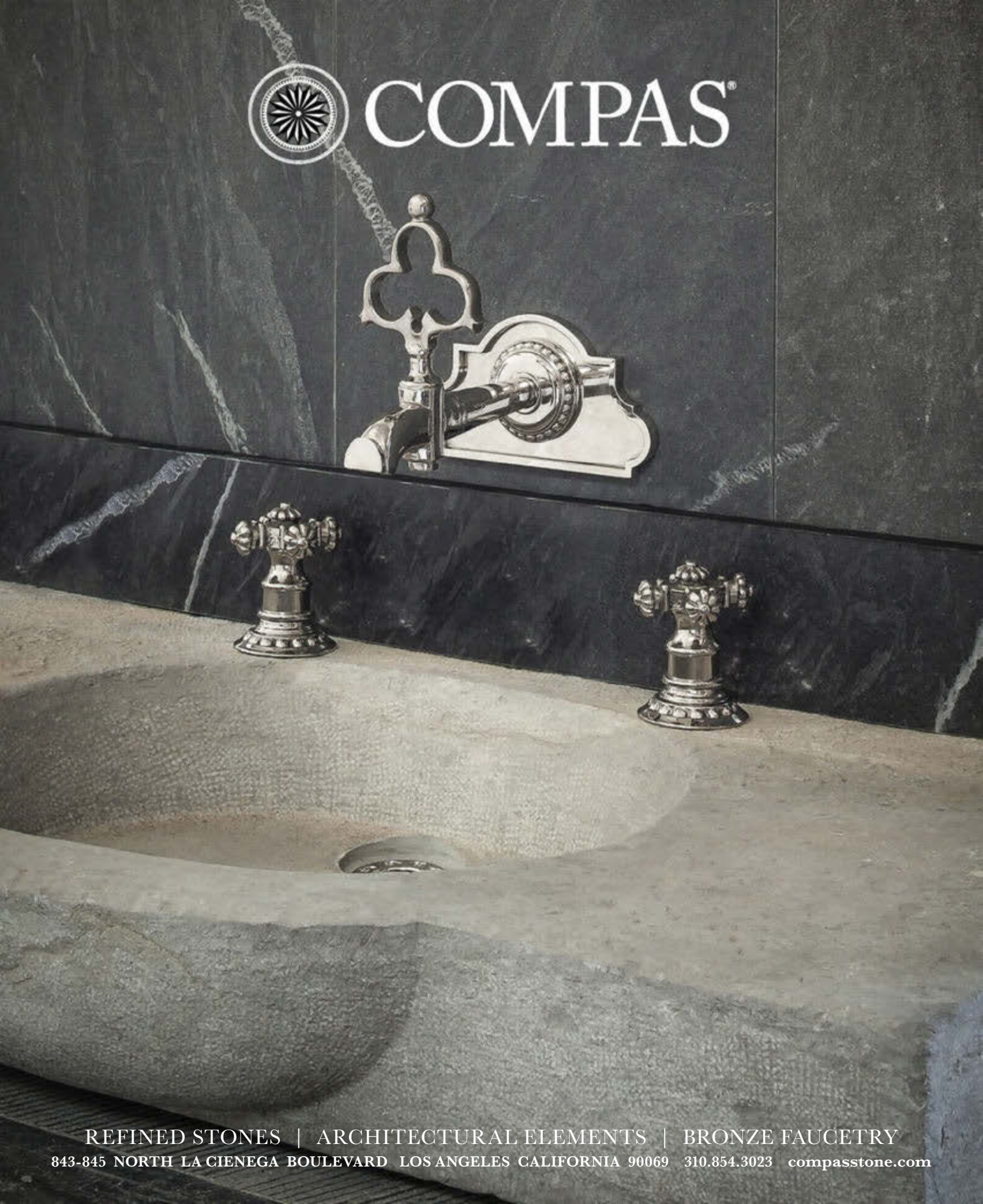


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Three rising-star chefs create three easy recipes: an updated cocktail classic, a fresh take on an Indian street food, and a sweet-and-tart treat. The dessert plate by Valerie Casado and placemat are from ABC Carpet & Home. See Resources.

SETTING THE COURSE

It takes a lot of talent to keep a restaurant empire going. Here, three of my top young colleagues share their own favorite recipes for success.

BY DANIEL BOULUD

I would never be able to run 18 restaurants around the world without my dedicated and talented staff. Since I started out on the line myself, I identify with the young chefs who come to work for me. I pride myself on nurturing their talent and giving them the tools to grow and excel. Along with colleagues like Thomas Keller and Paul Bocuse, I founded Ment'or, a nonprofit that offers grants to help young chefs travel and train around the world. I'm proud to say that several of today's top chefs, from Andrew Carmellini in New York to Gavin Kaysen in Minneapolis, are alumni of my restaurants. This month, I asked three up-and-comers in my New York kitchens—Travis Swikard, executive chef at Boulud Sud; Ashley Brauze, executive pastry chef at Café Boulud; and Arnaud Dissais, until recently head bartender at Daniel—to share recipes for the food and drink they love to prepare at home, for friends and family. ▷

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Arnaud Dissais

Dissais is often asked to prepare timeless American cocktails. Here he updates the old-fashioned. The Daniel twist? A great bourbon like Pinhook and a pinch of cayenne.





The old-fashioned gets a new twist. The glass is by William Yeoward Crystal. See Resources.

NOT SO OLD-FASHIONED

Serves 4

- 2/3 cup demerara sugar
- 1/3 cup water
- Pinch of cayenne pepper
- 1 orange
- 8 oz. bourbon, preferably Pinhook
- 2 tsp. Angostura orange bitters

In a small saucepan over low heat, bring the sugar and water to a gentle simmer. Cook for 10 minutes, stirring, until the sugar has dissolved. Add the cayenne, stir, and set aside to cool. Using a vegetable peeler, remove the zest of the orange, avoiding the bitter pith. Cut the zest into 4 strips and twist the strips around your finger to curl them.

Combine the bourbon, 1 ounce of the sugar syrup, and the bitters in a shaker and stir for 20 to 30 seconds. Place 1 ice ball or large ice cube in each of 4 large old-fashioned glasses and pour the cocktail over the ice. Garnish each glass with an orange twist.



Ashley Brauze

Brauze is known for her modern takes on traditional French desserts. Her lemon curd, flavored with verbena, is a family favorite that she serves with shortbread and ice cream.

VERBENA LEMON CURD

Serves 4–6

- 3/4 cup sugar
- 6 lemons, juiced and zested
- 4 verbena leaves
- 1/4 cup butter
- 3 eggs
- 1 package shortbread cookies
- 1 pint premium vanilla ice cream

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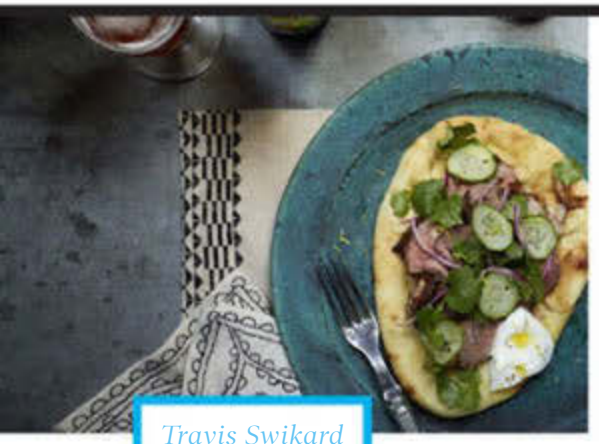
DANIEL'S DISH

In a medium mixing bowl set over a pot of simmering water, combine the sugar, lemon juice and zest, verbena leaves, butter, and eggs, and whisk vigorously for 30 seconds. Continue to whisk slowly for about 5 minutes, until the mixture warms and thickens. Strain through a fine-mesh sieve, pressing with a spatula, into a shallow bowl. Place plastic wrap directly on top of the curd and refrigerate for at least 1 hour.

Serve the verbena lemon curd in dessert bowls alongside shortbread cookies and small scoops of ice cream.



MORE RECIPES
Scan the image at left for more recipes from Daniel Boulud



Travis Swikard

Swikard is from San Diego, and he jokes, "I eat everything like a taco." Here he gives the Mexican classic an Indian spin, with lamb marinated in yogurt and naan bread standing in for the tortilla.

TANDOORI LAMB ON NAAN WITH LEMON YOGURT

Serves 4

- 1 3-inch piece of fresh ginger, peeled and roughly chopped
- 4 cloves garlic, 3 roughly chopped and 1 finely grated or Microplaned
- 2 ½ cups plain Greek yogurt
- 2 T tandoori spice blend (available at kalustyans.com)
- 1 4 lb. lamb shoulder, deboned
- Salt
- 3 T olive oil
- 1 lemon, zested and juiced
- 4 pieces naan bread
- 1 small bunch cilantro, leaves only
- 1 small red onion, thinly sliced
- ½ small English cucumber, thinly sliced

In a blender, combine the ginger, the 3 cloves of chopped garlic, and 1 tablespoon of water. Puree until a smooth paste forms, adding more water if necessary. In a small mixing bowl, whisk together the ginger-garlic paste, 1½ cups of the yogurt, and the tandoori spice blend.

Unroll the lamb shoulder into a shallow dish and spread the yogurt mixture over it, making sure to coat it completely. Cover and refrigerate overnight.

Scrape off the yogurt marinade and season the lamb well with salt. Preheat the oven to 425°F. Set a large cast-iron pan over medium heat on the stove. Add 2 tablespoons of the olive oil and sear the lamb, fatty side first, until browned, about 5 minutes. Turn over the lamb and sear the other side, about 5 minutes. Transfer the pan to the oven and roast for approximately 20 minutes, turning the lamb after 10 minutes.

Remove the pan from the oven and set the lamb on a rack placed over a sheet tray to rest for about 10 minutes. Stir the lemon zest and grated garlic into the remaining 1 cup of yogurt; season with salt. Wrap the naan in aluminum foil and warm it in the oven for 5 minutes. Combine the cilantro, red onion, and cucumber in a small bowl and season with the lemon juice, the remaining tablespoon of olive oil, and salt. Toss a few times to make a small salad.

When ready to serve, slice the lamb thinly and lay 4 to 6 slices in the center of each piece of naan. Garnish each serving with cucumber salad and a dollop of lemon yogurt. ■




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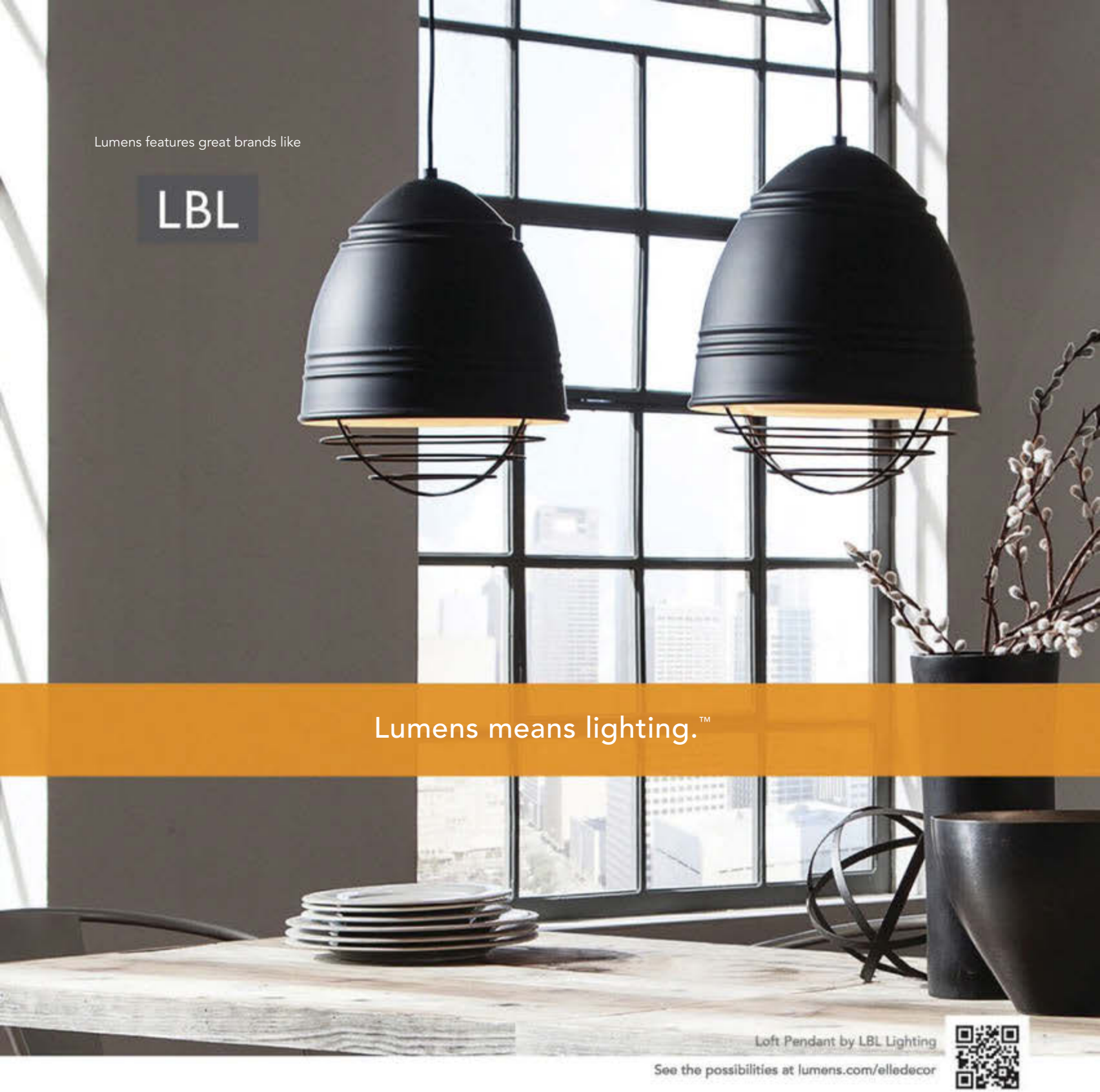
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TRUE CALLING

Thanks to her renowned decorator mother, Kate Rheinstein Brodsky has been style-savvy since childhood. So it's not surprising her new Manhattan apartment is the picture of panache

TEXT BY JULIA REED · PHOTOGRAPHY BY SIMON UPTON
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The living room of Kate and Alexander Brodsky's Manhattan apartment, which she renovated with the help of architects Dick Bories and James Shearron. A pair of 19th-century Directoire-style bergères flanks a cocktail table by Harbinger, the sofa, slipcovered in a chintz by Bob Collins & Sons, is from Hollyhock, and the George II–style marble-topped console table was found at Christie's; the lamps adjacent to the mantel are by Christopher Spitzmiller, a series of drawings by Angela Detanico and Rafael Lain hangs above antique Louis XVI–style chairs and a vintage games table, the rug is by Stark, and the ceiling is painted in Farrow & Ball's Wimborne White in full gloss. See Resources.



When Kate and Alexander Brodsky moved with their two young daughters from an 1,800-square-foot Upper East Side apartment to one nearby that was almost twice the size, Kate finally got to dig deep into her inspiration file. Actually, there were two files: the one containing tangible bits, like a swatch of Gracie wallpaper and a photo of a David Hicks floor, and the one that has existed in her head pretty much since she could walk.

Brodsky, owner of the brilliantly curated antiques and home-accessories boutique KRB and daughter of Los Angeles decorator Suzanne Rheinstein (who herself owns the celebrated shop Hollyhock), spent her youth tagging along to fabric showrooms with her mom and being dragged (mostly willingly) through some of the world's great houses and gardens. Her late father grew up just a few blocks from her new apartment, in a townhouse designed by Aymar Embury II, the influential New York architect of the 1930s and '40s.

As a child, Brodsky loved leafing through the photos of her dad's house; when she brought the tattered binder to her architects, Dick Bories and James Shearron, it turned out they were big fans of Embury's work. "Kate is so young, but she has such passion about things," says Shearron. "She completely gets all this curious, esoteric stuff. The way she made it come together was pretty amazing."

To begin with, the trio agreed that the space needed architectural tweaking. The library was given doors so that it now opens onto the commodious living room, which in turn opens onto the dining room. The French doors themselves were made as tall and lean as possible, says Shearron, in order to channel a Paris apartment. "It's incredible how much you can change the proportion of the whole space just by changing the size of the doors," says Brodsky. "And if you have a chance to create an enfilade, who passes that up?"

In the entrance hall, the ceiling, complete with modillions, was designed to hide beams and cumbersome electrical bundles, while the floor is a chic black and white–patterned limestone, with the bonus, says Brodsky, of being "moppable." The wall color, Farrow & Ball's Orangery, is such a favorite that it's made an appearance in three of her previous apartments, starting when she was in college.

But elsewhere, with few exceptions (including the blue master bedroom that was a request from her husband), the dominant shade is green. "I grew up in L.A. with a lush backyard garden," says Brodsky. "That's what I missed most when I got to New York." The living room's verdant Bob Collins & Sons chintz (a swatch of which she'd kept tucked away for "at least five years") created an indoor garden of sorts and is, she insists, surprisingly practical. "I like things that are dressy but also comfortable and livable, and to me, chintz is eminently livable. It's forgiving of dogs, kids, feet, wine, life."

The bright olive-lacquered library features a foliage-inspired carpet by Colefax and Fowler and brass-embellished shelves à la Brooke Astor's famous library. "Everyone needs a nod to Albert Hadley," Brodsky says. The living room's bolection mantel is in yet another





FROM TOP RIGHT: The Brodskys with their daughters, Beatriz (left) and Frederica, and dog, Lucy, in the entry, which is painted in Farrow & Ball's Orangery with a door upholstered in a Dualoy leather. The kitchen cabinets are painted in Benjamin Moore's Courtyard Green; the stove is by BlueStar, and the floor is laser-cut linoleum. **FACING PAGE:** Chairs by Liz O'Brien Editions surround a vintage Regency-style dining table, the 19th-century chandelier is Austrian, the artwork is by Janaina Tschäpe, and the wallpaper is by Gracie; the painted floor was inspired by a David Hicks pattern. See Resources.



The library's built-in bookshelves are inlaid with brass, the armchair was found at a Doyle New York auction, the footstool is upholstered in a vintage fabric from Hollywood at Home, and the lamp is by Circa Lighting; the walls are painted in Benjamin Moore's Ponderosa Pine, the back sides of the doors are in Fine Paints of Europe's Hollandlac Brilliant in Black, and the carpet is from Patterson Flynn Martin. See Resources.

FROM TOP: In the girls' bedroom, the beds are by Hollyhock, the canopy curtains are of a chintz by Fabricut, and the sheets are by D. Porthault; the carpet is by Patterson Flynn Martin, and the walls are painted in Benjamin Moore's Bridal Pink. A sink from Urban Archaeology, with fittings by Waterworks, in Alexander's bath; the cabinets are black glass with brass trim, the walls are clad in Saint Laurent marble, and the flooring is limestone. See Resources.



green, albeit not one found in any natural stone. Instead, Bories and Shearron commissioned a scagliola version that Brodsky refers to, delightedly, as "fantasy marble."

The dining room is papered in that dog-eared Gracie swatch, but minus the hand-painted flora and fauna the firm is known for. Brodsky used only the tobacco background color, and it's the kind of intuitive touch that marks the space. "We're on Lexington [Avenue]," she says. "This is not a Fifth Avenue apartment. We didn't want to try and make it grander than it is—there are no foot-and-a-half baseboards." Indeed, in the living room, the team left the almost imperceptible cove moldings and launched a search for unobtrusive doorknobs. "Kate understood that things do not have to be big just to be big," says Shearron. "It sounds snobbish, but it's the subtlety of taste."

Though the Brodskys bought new things for the apartment, its layered look comes from the fact that many pieces have been with them both for years. Alexander, a partner in his family's real estate firm, began collecting photographs in college; a tiger-velvet slipper chair was a long-ago birthday present from Kate's mother. "We definitely didn't get rid of anything," she says.

While one of the narratives Brodsky concocted to drive the decor included "imagining what David Adler would have done to a Manhattan apartment," the goal was creating a home for an active family. "It was about finding a balance," Kate says, "between a little bit of New York glamour and a place that can handle seven children building tepees." That challenge was made easier by giving the girls the lavish space that would ordinarily do duty as the master bedroom. But it was worth it for a bit of glamour: "We can have 75 for cocktails, and the girls can still go to bed at 7:15 and not hear a thing." ■

FOREIGN INTRIGUE

For a Mississippi family, architect Michael Imber and designer Lynn Myers conjure a whitewashed Moroccan fantasy on Florida's Gulf Coast

TEXT BY LISA CREGAN
PHOTOGRAPHY BY RICHARD POWERS





Todd and Rhonda Bertolet took a trip to an exotic locale and returned home dreaming about a life there. Luckily for them, it was only a few hours' drive down the panhandle.

The Mississippi couple had just purchased a beachfront condo in a resort near the Alabama border when an old college friend invited them to visit his new home, built by San Antonio–based architect Michael Imber, a little farther down the coast in Alys Beach, Florida. Thanks to a rigorous building code requiring solid white masonry walls and white tile roofs, the alabaster homes of Alys Beach embrace the shifting blues of the gulf in a way that feels, if not otherworldly, certainly like nothing else in the Sunshine State.

The Bertolets drove through the twin obelisks at the town's entrance, passed its many splashing fountains, pulled up to the house, then turned to each other and said, "We've made a big mistake." Quickly jettisoning the condo, they purchased a piece of Alys Beach property with breathtaking views of the gulf, hired Imber, and began planning a house that would live up to its surroundings.

Imber well knew that this romantic setting was tailor-made for fantasy. He sketched out a house for the Bertolets that was every bit the modern family vacation home but borrowed liberally from other times and cultures—specifically the luxurious seaside villas of ancient Tunis and Tangier. That inspiration was the impetus for the flamboyant arches, rooftop spires, and carved balconies of the four-story structure. "It's very modern, but it has these North African influences," Imber says. "It's like Morocco, where there's this cacophony of noise on the street—total sensory overload—but when you walk through the front door, you're in a haven that could be anywhere, anytime. That's what I was trying to re-create here."

"The house had to be unusual," says Todd Bertolet, "because Alys Beach is so unusual."

For her part, the couple's interior designer, Lynn Myers, enthusiastically embraced the architect's far-flung mash-up, but only to a

ABOVE: An inner courtyard of Todd and Rhonda Bertolet's Alys Beach, Florida, house, which was designed by architect Michael Imber and interior designer Lynn Myers. **FACING PAGE:** The living room's vintage Carrara marble–topped table and 1950s commode by Maison Jansen were found in Argentina, the painting is by Carol Hu, and the custom bench is upholstered in a linen velvet by Romo; the curtains are of a Romo fabric, and an antique Turkish rug lies over floors of Italian limestone. See Resources.



An antique opaline-glass pendant light hangs above the marble dining table, which is surrounded by vintage chairs; the 19th-century gilt sunburst mirror is French, the Oushak rug is antique, the walls and ceiling are Venetian plaster, and the custom-made kitchen cabinets are cypress. **FACING PAGE, CLOCKWISE FROM TOP:** A sofa by Verellen, an acrylic chair, a midcentury cocktail table, and a stool by Hickory Chair in the living room. The facade is stucco with cypress railings. Antique taboret benches flank a 19th-century burled-walnut chest in the entry; the 18th-century mirror is Moroccan. See Resources.







point. The living room does feature a pair of Syrian inlaid X-frame chairs. And she made liberal use of statuary and colorful embroidered Moroccan textiles, both indoors and out. But the designer also imbued the house with midcentury-modern furniture, fine antiques, and rarities that span the globe. "I hinted at the architecture," Myers says, "but in the end I wanted this to look like a fine European home with collected furniture." An exquisite ebonized and gilt Jansen commode, for example, anchors the living room. Its dark patina stands in dramatic relief against Venetian plaster walls. Myers was so taken with the effect that she decided to carry gold and black accents throughout the house.

"Lynn took the pearl of our vision and put her own twist on it," says Imber. "And that brought everything to another level."

Bertolet, an oil and gas geologist who lives in Jackson, Mississippi, with his family most of the year, says he simply sat back and enjoyed the process. "I'm a novice. My only concern was that I give Lynn and Michael enough rope to do their thing." He did have one mandate, though: He asked Myers to steer clear of obvious beachy gestures like shells and coral. In their place, she used an aberrant array of accessories—an antique religious carving in the dining room, a light fixture from an Argentine cathedral for the entry, a living room







The courtyard holds teak lounge chairs by Henry Hall Designs, a custom-made banquette with cushions in a Perennials fabric, and antique Spanish lanterns found in Belgium. **FACING PAGE, FROM TOP:** A view from above of the outdoor shower and pool; the encaustic floor tiles are by Hacienda Studios. The living room banquette is by Verellen, and the fauteuil, Syrian chair, gilded architectural panel, and chandelier are all from the 19th century. See Resources.



A chandelier by Maison Jansen, found in Argentina, hangs above a bed by Oly Studio in the master bedroom; the painting is by Andrew Bucci. **FACING PAGE, FROM TOP:** On the terrace, which overlooks the Gulf of Mexico, the bone-inlaid folding chairs, side table, and brass-topped cocktail table are Moroccan; the sofa pillows are covered in antique suzanis and the floor pillows in vintage kilims. Custom-made cabinetry, sink fittings by Rohl, and a silver-leafed mirror by Eloquence in the master bath; the chandelier is Venetian glass. See Resources.





pillow upholstered in priestly vestments, and a profusion of crucifixes, altar poles, and saintly icons. "I think there's something church-like about the house," Myers says by way of explanation, pointing to white walls soaring skyward to a spire-encircled rooftop terrace. Even the dining table, with its clutch of gargoyles, fits her ecclesiastical leitmotif. "Lynn used all these objects to marry the interior of the house with the look of the exterior, but not in the way you'd expect," says Bertolet. "She just sees things differently."

Although Bertolet and Myers attended the same high school in Natchez before both heading off to the University of Mississippi (neither one ever misses an Ole Miss game), they were actually introduced by the Bertolets' vivacious 10-year-old daughter, Anna Kate—whom the couple refers to as their "social chairman." As proof of the livability of this exotic home, during the summer and on holidays there's usually a pack of giggling girls lounging beneath the Gothic pendants in the pool alcove, raiding the fridge in the Moroccan-tiled kitchen, or piled onto Anna Kate's 18th-century Indonesian four-poster bed. The Bertolets' first concern was always comfort, says Myers. "Todd isn't pretentious at all; he's had the same truck for six years," she explains. "But design has become his passion, and he loves all these things."

The house's only drawback, Bertolet adds, is that he eventually has to return to reality: "When I sit up on that fourth-floor terrace, I forget about work and just enjoy the moment. There's nowhere else like that for me." ■



In the family room of a Los Angeles house decorated by Kim Alexandriuk, the sofa, upholstered in a Le Manach fabric, and cocktail table are custom designs, the armchair is by Philip Nimmo, and the 19th-century rocking chair is French; the circa-1690 engravings are Italian, the 1950s sconce is Mexican, the curtains are of a Manuel Canovas cotton, and the rug is by Kim Alexandriuk for Doris Leslie Blau. **FACING PAGE:** The garden, paved with reclaimed limestone, features an 18th-century French stone table originally used by fishmongers; the carved-stone benches are 19th century. See Resources.

Clearing the Way

Designer Kim Alexandriuk applies her keen eye and love of modernity to help a longtime client reimagine her traditional stone house in Bel Air

TEXT BY KATHLEEN HACKETT · PHOTOGRAPHY BY DOMINIQUE VORILLON
PRODUCED BY ROBERT RUFINO

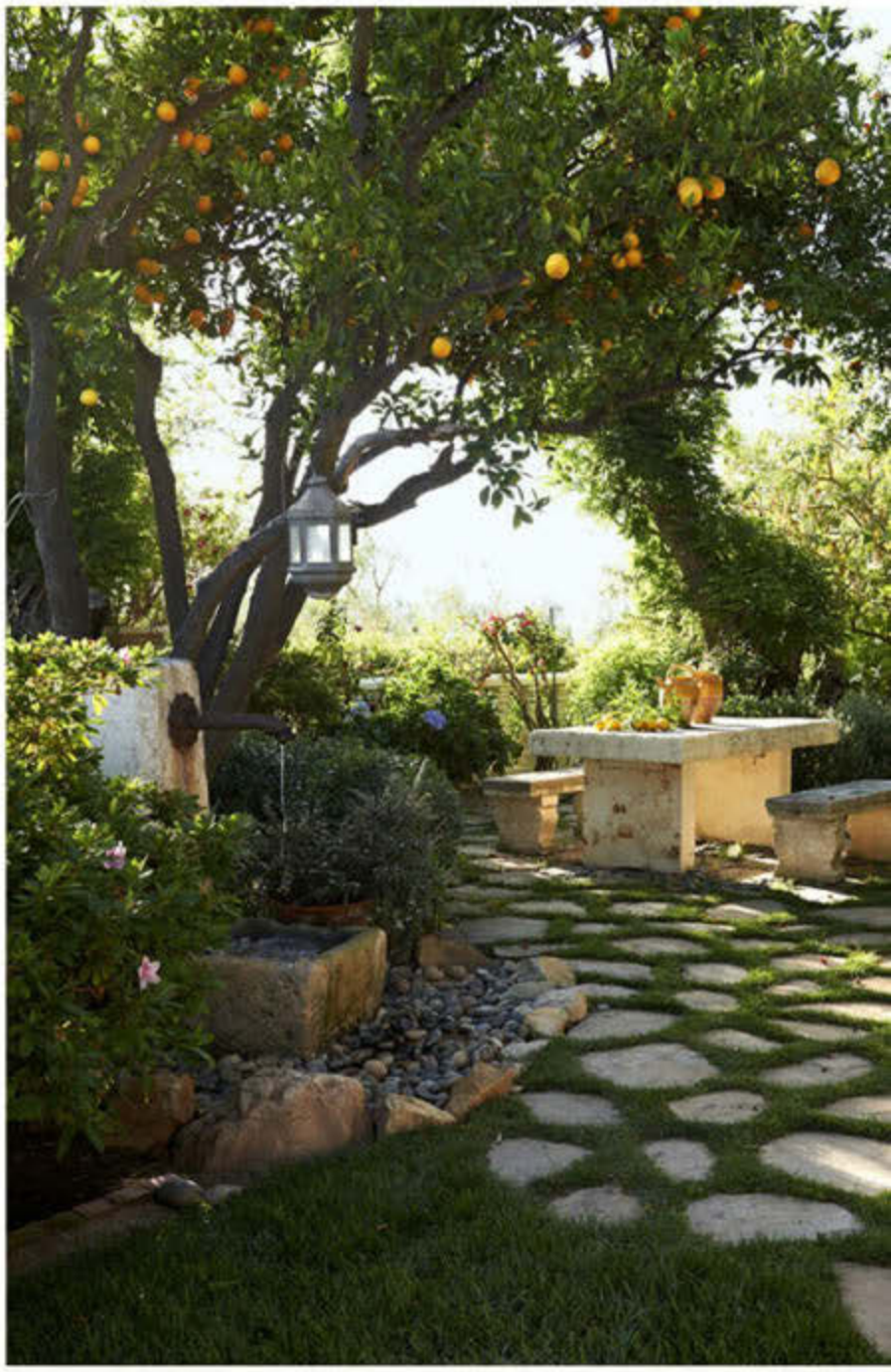
With age, it is said, comes wisdom. For a longtime client of Santa Monica, California–based interior designer Kim Alexandriuk, it also brought a willingness to go off decorating script, a gradual move away from overly gilding the lily. When the client and her husband built their sprawling stone house in Bel Air in 1989, they leaned almost entirely on furnishings that Alexandriuk describes as "fancy." She adds, "Their taste for classic, pedigreed pieces ran through the house, which was a boon for me. It was a great place to start."

Over the last two decades, Alexandriuk has presided over the continuous transformation of the rambling estate. "It feels like you're in Tuscany," she says of the seven-acre property overlooking Los Angeles. "It's unusual to have so much space and privacy yet be so close to a major boulevard," the owner says. "It's like being in the country in the middle of the city."

A former film-industry executive and real estate broker whose husband passed away several years ago, the owner revels in such illusions, particularly when it comes to her home. "I can very easily get stuck in the 17th and 18th centuries," she says. But time and the tug of her decorator gently nudged her to consider contemporary furnishings to prevent the rooms from turning into period pieces. Alexandriuk points to the rugged Brutalist light fixture she recently suggested. "It has an oxidized-metal finish, which would have horrified her not so long ago," says the designer. "But she has become more appreciative of restrained beauty, of low-key yet exquisitely made pieces."

To a point. Her client always prefers dressy to casual, a fact that Alexandriuk has learned to indulge without turning back time. She cites the custom-made table in the kitchen as a perfect example of their respectful collaboration. The base is gilded in 22-karat gold and the glass top is reverse painted, both features that please her client, yet the piece is decidedly modern. Especially now that it is surrounded by vintage Italian chairs, making an arrangement that sits squarely in the 21st century.

Throughout the house, Alexandriuk has seamlessly inserted pieces with cleaner lines that play well with the more flamboyant period items. In the foyer, a midcentury leather wing chair by Frits Henningsen sidles up to an 18th-century French commode topped with an exuberant lamp incorporating Chinese astrological figures by the famed Hollywood decorator Billy Haines. In the master bedroom, where a pale, beaded leopard-print bed skirt and Fortuny linens exemplify the owner's original taste, Alexandriuk flanked the bed with cabinets crafted





In the garden pavilion, chairs upholstered in a Colefax and Fowler fabric surround an ottoman covered in a leather by Larsen, and the vintage club chairs are from Blackman Cruz; 19th-century Italian carved chairs are paired with a Warren Platner–style table, and the sculpture over the fireplace is from the 20th century. **FACING PAGE, FROM TOP:** American chairs from the 1970s surround a custom table in a dining room; the chandelier is from JF Chen, and the walls are painted in Donald Kaufman Color's DKC-100. Reclaimed limestone steps lead up to the pavilion, whose roof is clad in Italian terra-cotta tiles. See Resources.









Circa-1950 Murano glass lamps and 1930s Italian tables, all from Downtown, flank a custom-made bed in a daughter's room; the custom-made sofa is covered in an Elitis fabric, the curtains are of a linen by Christopher Farr, the walls are painted in Farrow & Ball's Clunch, and the ceiling is in the company's Pitch Blue. **FACING PAGE, FROM TOP:** Custom-made iron chairs and a white-oak table on the loggia; the stone console is from Jean de Merry, the lanterns are by Charles Edwards, and the floor is tiled with limestone and terra-cotta. The pavilion's loggia holds vintage Michael Taylor wicker chairs with cushions in a Perennials fabric, the 19th-century cast-iron table is American, and the floor is antique limestone pavers. See Resources.





by a contemporary furniture maker. “It always turns out better when I listen to Kim!” says the client.

And that she did when it came time to fit out one of the home’s several dining rooms. Not one to paint over traditional wood paneling, the homeowner agreed to whitewash it to achieve her desire for an airy, light space. Alexandriuk designed the André Arbus–inspired table, paired it with chunky 1970s chairs, and then hung a modernist brass chandelier from the ceiling and a Bruce Davidson photograph on the wall. “The room needed that beautiful image, because we were teetering dangerously toward a period look,” she says.

Such push and pull seems to invigorate both client and designer, whose most recent collaboration extended to the majestic pavilion that presides over a waterfall. “I told Kim it felt too heavy and dark in there. But it meant I’d have to replace the curtains, which require 100 yards of fabric,” says the owner. She traded in deep red drapes for a patterned set in a softer palette, then mixed in striking, modern seating with the classic pieces that were already there.

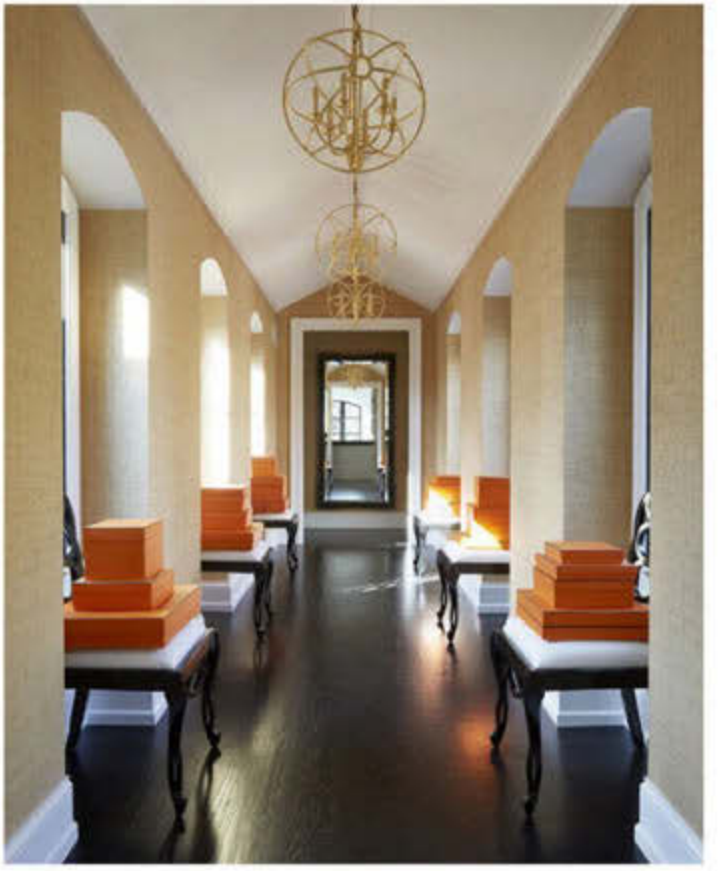
It’s not only the interior of the home that challenges its owner in the best possible way. Her two grown daughters, who spent their childhoods in the house, push back every time she mentions the idea of selling. “It’s much too big for me, but it is home to them. We planted every tree, apart from the old pines, and pretty much brought the house to life over a long period of time,” she says. And with time comes attachment—and an appreciation for the simpler things.

“I’ve sold a lot of houses in my life, and it all comes down to this: It’s not the house itself, but the things one puts in it over time—the memories they hold, the stories they tell—that really shape how we live,” she says. “Changing things up is refreshing, and it keeps me sharp.” ■



In the living room of the Lake Forest, Illinois, home that designer Megan Winters shares with her husband, Patrick, the Lucite console, gilt chairs flanking the window, and settees, which are covered in Schumacher fabrics, are all by Megan Winters Collection; the artworks are by Allison Cosmos, and the French sunburst clock is a Paris flea-market find. **FACING PAGE:** Chairs by Schumacher line an upstairs corridor; the light fixtures are custom made, and the wallcovering is by Élitis. See Resources.





GOING FOR THE GOLD

Young designer Megan Winters infuses her dream house outside Chicago with Parisian flair, dressmaker details, and her own exuberant personality

TEXT BY IAN PHILLIPS
PHOTOGRAPHY BY WILLIAM ABRANOWICZ
PRODUCED BY ROBERT RUFINO


VOGUE
Christian Dior

MEGAN WINTERS LOVES ONE COLOR more than all others. "Pink has been my friend for many years," she confides with a smile. "I couldn't live without it."

That said, Winters initially intended for there to be no pink whatsoever on the first floor of the Lake Forest, Illinois, house that she shares with her investment-banker husband, Patrick, and their two golden retrievers. He was understandably skeptical. He turned out to be right: With its pink pillows and chair fabric, and a fuchsia abstract painting by New Orleans–based artist Karina Gentinetta, their family room is proof of Winters's enduring passion for pink.

Set back from the road on nearly two acres, the house is at the end of a long driveway bordered by some 60 pear trees, which she describes as "a magical trip down the lane." A small clapboard house once stood on the site, but it had been abandoned for years and was in a sorry state. With the help of a local architect, Susan Rolander, that structure has been replaced with a gleaming four-bedroom house designed by Winters in a style she refers to as "city French." It features a mansard roof, classic Gallic shutters, an interior courtyard with manicured boxwood parterres, and a charcoal-gray front door. "To me," she says, "that color says Paris."

Winters herself hails from Iowa and initially worked as an investment banker before setting up a successful company with her father manufacturing high-end shopping bags. Then, a dozen years ago,



RIGHT: Winters and a painting by Karina Gentinetta in the family room; the strié wallcovering is by Phillip Jeffries. **BELOW:** The media room features an ottoman and armchairs by Winters, the sofa is a custom design, and the side tables and tripod lamps are by Restoration Hardware; the hanging light fixtures are by Ralph Lauren Home, the pool table is by Brunswick, and the rug is by Missoni. **FACING PAGE:** The living room armchairs, covered in a Rogers & Goffigon stripe, and cocktail tables are by Megan Winters Collection, the vintage chandelier is by Baccarat, the mirror was found in Paris, and the floor lamps are made from antique surveyor tripods; the linen wallcovering is by Ralph Lauren Home. See Resources.



The kitchen cabinetry and island are custom made, the drum pendant lights are by the Urban Electric Co., and the chandelier is by Restoration Hardware; the range is by Viking, the sink fittings are by Dornbracht, the backsplash is of subway tiles by Ann Sacks, and the floor is ebonized white oak. **BELOW:** Fornasetti plates in custom Lucite-and-nickel frames line the stairwell; the wall is painted in Ralph Lauren Paint's Brilliant White. See Resources.

she was diagnosed with brain cancer and informed by her doctor that she had six to eight weeks to live. She was having none of it: "I told him, 'I'm not going to die,'" she recalls, and she began reevaluating her life. Winters had always decorated her own houses, and she realized that was her true calling. "What really makes my heart sing is making spaces beautiful," she says. These days, she is in complete remission and runs her own design firm, as well as a home shop in downtown Lake Forest.

Winters's aesthetic is as upbeat and dynamic as her personality. Her designs, she says, are "fearless, modern, and glamorous," and her own house is a perfect embodiment of that approach.

The starting point for the interiors was her desire for black window frames, doors, and floors, which she balanced throughout with a healthy dose of white. "Black and white are such a great ground for almost anything," she says. "That scheme can have so many different personalities. I'm a little obsessed with it." Some spaces, like the master bedroom and second-floor media room, are decorated almost entirely in stark black and white. Elsewhere, she mixed in a few other hues, such as splashes of gold in the living room or the caramel color of the burl-wood picture frames and desk in Patrick's office.

The use of bold stripes—another Winters trademark—often trumps daintier motifs. "You don't see a lot of floral sofas from me," she explains. "I like things that are more architectural. I'd rather look at an artwork or the beautiful trees outside for my pattern."

One of the standout pieces of furniture in the house, something Winters had her heart set on, is the glamorous 1940s Maison Jansen table in the dining room. "That," she admits, "was my big splurge."





In the dining room, the circa-1940s table and sideboard are by Maison Jansen, the Louis XVI–style chairs are vintage, the Murano glass light fixture is by Venini, and the table lamps are by Suzanne Kasler for Circa Lighting; the wallcovering is by Ralph Lauren Home, the curtains are of an Osborne & Little silk, and the abaca rug is by Merida. See Resources.







To persuade Patrick to take the plunge on such a pedigreed piece, she pointed out that the accompanying chairs were a veritable bargain: She's had them for 15 years and gold-leafed them herself. "I bought a book on how to do it and gold-leafed them out on the driveway of my house in Iowa," she recalls.

Of course, the color pink made its way upstairs too, where, for example, she employed a rosy toile for the guest room. Two other bedrooms were conceived for her nieces—Claire, 13, and Charlotte, 8—who live half a mile down the road. Both girls were given separate design meetings at her studio after school. Claire opted for splashes of pink, a pair of wicker dogs, and sets of golden antlers mounted on Lucite. Charlotte went for a jazzy orange zebra print.

Winters's creativity rarely takes a break. "I think about my projects all the time," she says, "whether I'm out on a seven-mile walk or in my yoga class." It was actually on a hike that her most whimsical idea for the house came to her: to fill the stairwell with her collection of Fornasetti plates. Each stylish plate features a woman's face, which, for Winters, is both fitting and fun. *Face,* it turns out, is her husband's nickname for her. "I have 86 plates on the wall," she says. "Plus, there's enough left to use for dinner. I'm probably done with the plate collecting for a while." ■

CLOCKWISE FROM TOP LEFT: The toile in the guest room is by Lee Jofa, the vintage chandelier is French, the table lamps and wallcovering are by Ralph Lauren Home, and the hide rug is by Kyle Bunting. A pendant light fixture by Restoration Hardware, a vintage lacquer chair, and custom-made cabinetry in Megan's office. A niece's bedroom features a vintage bed, linens by Frette, and an ottoman by Oly; the light fixture is vintage, the print is by Helen Frankenthaler, the wallpaper is by Brunschwig & Fils, and the carpet is by Merida. **FACING PAGE:** An Eames chair and an antique burl-wood desk in Patrick's office; vintage Napoleon III–style armchairs are upholstered in vintage plaid blankets, the rug is by Madeline Weinrib, and the wallcovering is by Ralph Lauren Home. See Resources.





In the living room of Jason Rand's Manhattan apartment, which was designed by Alexandra Loew, the vintage leather daybed is by Otto Schulz, and the stool, a flea-market find, is upholstered in a Clarence House mohair; the pendant light fixture is by George Nelson, the rattan chair was found on the street, and the 20th-century rug is from Nazmiyal Collection. See Resources.



THE BUDDY SYSTEM

When an inveterate collector begins to feel overwhelmed in his New York apartment, he turns to a long-lost high-school friend to transform the space into an orderly world of wonders

TEXT BY CELIA BARBOUR
PHOTOGRAPHY BY SIMON UPTON
PRODUCED BY ROBERT RUFINO



A painting by Edward Ulreich hangs in the entry hall above a Swedish table bought on 1stdibs, the vintage Dutch chandelier and English mahogany chair were found at flea markets, as was the ottoman, re-covered in a velvet by Clarence House, with trim by Samuel & Sons; the sconces are by Restoration Hardware, and the walls are covered in a silk burlap by Donghia. **FACING PAGE, FROM TOP:** Rand in his living room; the vintage floor lamp is Italian. The kitchen cabinets are by Ikea, the refrigerator is by Sub-Zero, the Navajo rug is from Kandi's, and the wall is painted in Farrow & Ball's Carriage Green. See Resources.

When most people embark on a journey, they begin by leaving the house. But for Jason Rand, adventures are just as likely to occur when he comes home. "He prefers to be in a world of his own making," says interior designer Alexandra Loew. "He's a total aesthete and artist, and his temperament is so sensitive." To design Rand's Manhattan apartment, Loew envisioned him as a Proustian character inhabiting a rich and exotic retreat. "I wanted to create a space where he'd feel cloistered and protected, as well as stimulated and satiated."

Her impulse to nurture his disposition has deep roots: The pair were best friends as suburban teenagers and became regulars on the underground club scene. "We crawled through New York City together as high schoolers," says Loew. Rand adds, "Everyone else was at a kegger in somebody's backyard, and we were hanging out in SoHo." Clubs were fantasy worlds, complete with themes and costumes. "We began to understand creativity as our way out," Loew says.

Then college happened. Loew went off to Chicago, Rand to Boston. "We drifted," says Rand, "as people did in the era before Facebook."

Rand eventually returned to New York, where he purchased a 900-square-foot apartment in an 1890s building near Gramercy Park, with original exposed beams and rails. There, he began accumulating stuff—more and more of it. He was especially drawn to vessels in all shapes and sizes, and to horses and satyrs—"I've always been fascinated by mythology and the fantastic hybrids of man and beast," he says. He also began collecting artwork: gouaches, prints, and paintings. His work as a creative director for media companies eventually led him to Harrison Rand, the ad agency founded by his grandfather in 1941.

Loew, meanwhile, landed in Los Angeles, where she began making a name for herself as an interior designer. Then one day, nearly 18 years after losing touch, they reconnected. "Our lives had charted in this parallel manner," says Rand. "She came and visited, and we had so much to talk about." The friends planned a trip to Paris, where they spent 10 days of "total immersion," he says. "That was the beginning of this process of reimagining my life."

For Loew, a top priority was to come up with artful ways of organizing and displaying Rand's profusion of things. For his artworks, she designed a hanging system of copper piping and thin chains that echoes the apartment's industrial elements and allows Rand to layer pictures everywhere, even over doors. "The chains clip at the top of the pipe, so he can change his art without putting nails into the walls," she says. Shelves in every room allow him to display his vast collection of objects.

To the palette, Loew introduced bright pops of blue—Majorelle blue, French blue, turquoise—to balance the somber rusts and browns. Deep windowsills had been built to hold a jungle of plants. "Luckily for me, my plants have thrived here," says Rand, who traces his love of green things to his 1970s childhood. "They've created this kind of oasis, an Orientalist fantasy of a garden."

Above all, Loew strove to bring a sense of intentionality to Rand's collections, to give them a point of view. "I wanted a certain





GROOMING BY CHICHI SAITO FOR MAC COSMETICS



The bedroom's crewel bedspread was bought in a thrift shop, the English tufted-leather chest was found on 1stdibs, and the French lantern is from David Stypmann Co.; the rug is from J&D Oriental Rugs, and the walls are painted in Donald Kaufman Color's DKC-43. **FACING PAGE:** A flea-market mirror hangs above a cabinet by Hans Wegner in the bedroom; the sconces by Tony Paul were bought on eBay, and the large black-and-white print is by Elliott Puckette. See Resources.





decadence to come through," she says. "But I wanted it to tell a coherent story." The effect is not unlike a cabinet of wonders—but Rand's collections are not mere aesthetic curiosities. Point to any object, and he's liable to embark on a story about how he acquired it—the moment he found three chairs upended in the back of a pickup on the way to the dump, or spied a mahogany cabinet inside a dark truck parked near a flea market. "I saw the reflection of the sun in triplicate, rolling and rolling and rolling across the front of this thing," he says. "I ran over. Strapped inside the truck was a breakfront with four doors, each set with three convex panes of glass. My mind was blown. I bought it on the spot."

The cabinet, which now serves as a bar, inhabits the apartment's foyer, a room Loew clad in silk burlap. "Alexandra really figured out how to make that room work," Rand says. "It never could find a voice before she came along. Now when I walk in, I'm like, Ahhh, I'm home. It immediately sets the tone for everything."

These days, Rand is not the only one to experience the thrill of entering his world. He frequently hosts salon-like parties and basks in his guests' enjoyment of the apartment. "People always tell me that they feel very at ease here," says Rand. "They used to walk in and go, 'You have so much stuff,' almost in a sneering way. Alexandra validated that it was OK for me to have this density, this mess."

Indeed, Loew has done more than validate her old friend's way of life. She's embraced it. "I think my motto this year is *beautiful mess*," she says. "Picasso's studio never looked ugly. Life is messy; we should embrace it." ■



In the living room of Mossimo Giannulli and Lori Loughlin's Beverly Hills house, which was designed by Jason and Katie Maine of Maine Design, sofas by Minotti flank a mirrored stainless steel cocktail table by Silas Seandel and a custom table by Sam Orlando Miller; the high-back armchair is by Blackman Cruz, the 1940s armchair is by Jean-Michel Frank, the sheepskin stools are by Azadeh Shladovsky, the fireplace surround is Bardiglio Venato marble, and the rug is custom made. See Resources.



BREAKING *with* TRADITION

This time, when fashion entrepreneur—and serial renovator—Mossimo Giannulli and his wife, actress Lori Loughlin, purchase yet another house in Los Angeles, they adopt a new style and a new team

TEXT BY INGRID ABRAMOVITCH · PHOTOGRAPHY BY MIKKEL VANG
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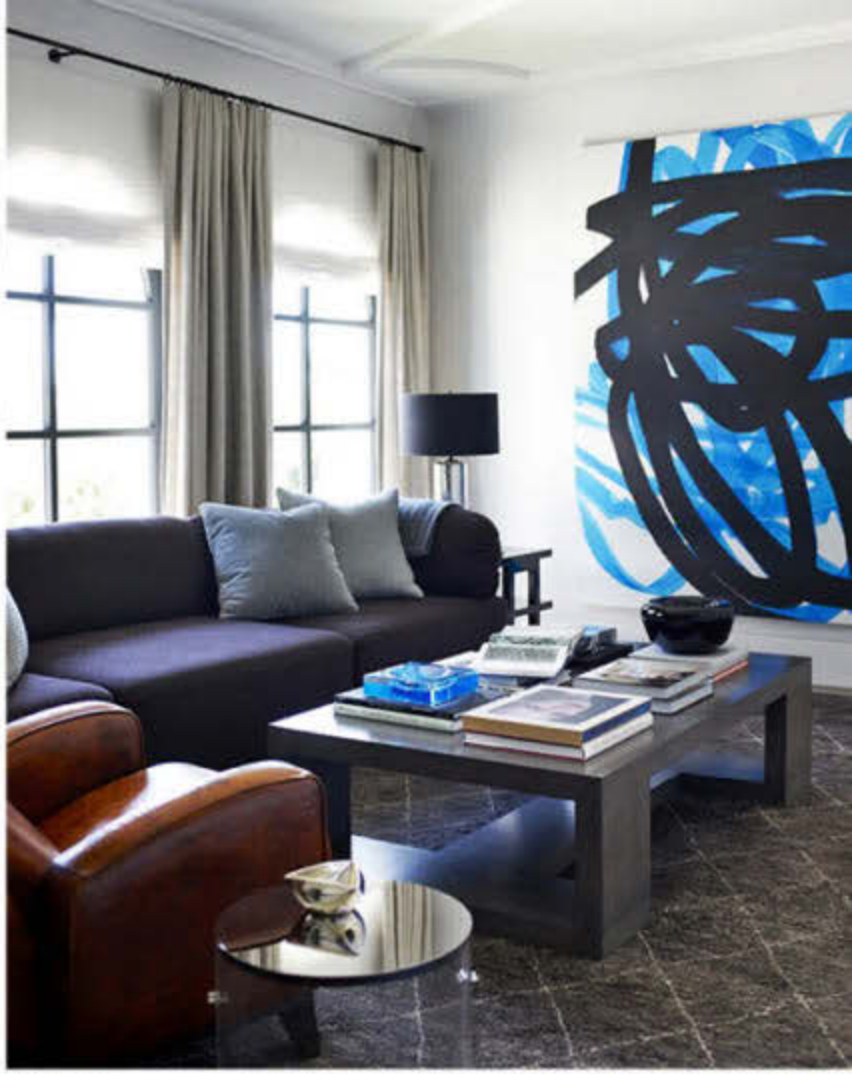
IN LOS ANGELES, any house with a Hollywood pedigree is bound to have a dramatic backstory. This Italianesque villa in Beverly Hills is no exception. Built in 1929 by the irascible Columbia Pictures founder Harry Cohn, the original home had a two-and-a-half-story domed entrance with a stained-glass skylight, a speakeasy in the basement, and lush gardens. Later, the nearly 7,000-square-foot Mediterranean manse became the residence of Johnny Hyde, a talent agent who discovered a struggling starlet named Marilyn Monroe at a racquet club in Palm Springs. They shacked up together in the sprawling villa while he made her a star.

The house was an octogenarian by the time Mossimo Giannulli noticed the real estate listing. At the time, he and his wife, the actress Lori Loughlin, and their three children were living in Bel Air in a Georgian-style manor they had painstakingly renovated. By contrast, the Beverly Hills home needed extensive work. "It felt almost haunted," says Giannulli, who founded, and later sold, the Mossimo clothing brand, and currently owns G4, a line of fashionable golfwear. "There were boarded-up windows and a beautiful coffered ceiling in the living room that had rotted out." Not to mention the decor, which his wife describes as "Siegfried & Roy meets Liberace." One room had dozens of doilies with tassels adhered to the ceiling.



RIGHT: Loughlin with daughters Olivia (seated) and Isabella in their entry. **ABOVE:** In a sitting area off the kitchen, a sofa from Coup D'Etat is covered in a Holland & Sherry fabric, the table is custom made by Atelier Demiurge, and the 1970s Italian lamp is from Lucca Antiques; the kitchen stools are by Mattaliano. See Resources.







The rear garden is lined with basalt stone, and the awning is of a Sunbrella fabric. **ABOVE, FROM LEFT:** The dining room's chairs, upholstered in a Claremont mohair velvet, are custom made, as is the table by Blackman Cruz; the pendant lights are by David Wiseman, and the painting is by Nick Namarari. In the upstairs family room, a sofa by Maine Design is covered in a Holland & Sherry wool, the armchair is by Jean de Merry, and the cocktail table is custom made; the rug is by Mansour, and the painting is by Otto Zitko. See Resources.

A 1960s French plaster sculpture sits on a table by Jean de Merry in the breezeway, which can be closed off with pocket doors; the flooring is basalt stone. **FACING PAGE, FROM TOP:** Plantings by the pool include olive trees and a hedge of boxwood balls. Giannulli's office holds a desk by Ralph Lauren Home, a Marc Newson surfboard sculpture, and a 1952 Moto Guzzi motorcycle; the curtains are of a wool by Loro Piana, the rug is by Beauvais, and the walls and ceiling are lacquered in Benjamin Moore's Polo Blue. See Resources.













Loughlin had been down this road before with her husband. A Los Angeles native, he is as much of a serial renovator as an entrepreneur. In the 17 years that they have been married, the couple have renovated seven properties in California and one in Aspen. Each one was a fixer-upper. "My girlfriends say, 'You're a saint,'" says Loughlin, who is best known for her role as Aunt Becky on the sitcom *Full House*. "But it's always been his passion, and I roll with it because he does the heavy lifting. I know it will turn out beautifully."

While their last few houses were mostly traditional in style, Giannulli was craving a departure. On his travels in Europe, he had noticed a trend of updating historic spaces with contemporary elements. He wanted to take a similar approach with the villa. "The bones of the home were so incredible," he says. "I wanted to put it back together, peel it back, and create a more modern edge."

The couple had worked on several homes with Michael S. Smith, the Californian selected by the Obamas to furnish the White House. When Smith's studio director, Jason Maine, left to start a design firm with his wife, Katie, another Smith alum, Giannulli and Loughlin were among their first clients. "I've got very particular ideas, and they embrace my path and add to it in an interesting way," Giannulli says.

He made a cold call to an architect he found while surfing the Web: Ruard Veltman, based in Charlotte, North Carolina, whose projects had precisely the balance of classical and modernist elements that Giannulli had in mind. "I got an e-mail from him one Sunday afternoon, when I was at the park with my wife," Veltman says. "She pulled out the [Mossimo] tag from her shirt and said, 'You mean this guy?'"

By all accounts, the design process was as collaborative as it was creative. The home's Mediterranean-style architecture was restored and burnished with such luxurious details as white plaster walls and polished black marble floors. The domed entry was transformed into a minimalist showpiece where a Jeff Zimmerman vine light sculpture spirals from an overhead skylight, mimicking the form of the rolled-steel-and-glass staircase. In the otherwise neutral living room, a Jean-Michel Frank chair stands out in its petrol-blue upholstery, which the Maines hunted down after seeing a Giambattista Valli dress in the same striking shade. "It's not a flashy house," Jason says. "It feels rich and beautiful. Luxury is in the details."

Meanwhile, the house more than doubled in size. A breezeway with scalloped-wood walls and pocket doors opens onto the garden and connects to the home's new kitchen and family room: The modernist space has the feel of a vintage industrial loft, with polished concrete floors and factory-style iron windows, whose graphic lines are softened by the outside view of a shaggy olive tree. "The design feels like today to me," Giannulli says. "It just feels right."

Even so, he is already itching for the next project and has been scouting properties in the Hollywood Hills. But if the past is any indication, the house in Beverly Hills might be harder to leave than most. The story goes that after Monroe moved out and was living nearby with her husband, Joe DiMaggio, she would wander past the villa and inquire whether the owners would consider selling it to her. They wouldn't, but decades later, the house has lost none of its allure. ■

LEFT, FROM TOP: In Loughlin's bathroom, the vanity and chair are custom designs, the tub is by Waterworks, and the floor is tiled in Super Thassos marble. The bed in the master bedroom was designed by Maine Design, the sheets and blanket are by Deborah Sharpe Linens, and the pillow is covered in an 18th-century embroidered silk; the curtains are of a wool by Sandra Jordan, and the rug is by Mark Nelson. See Resources.



A custom-made bed and a woven leather–covered bench by Mark Albrecht in Olivia's bedroom; the lamp and rug are by Restoration Hardware, and the walls are covered in a linen by Lulu DK, which was also used for the curtains. See Resources.

RESOURCES

Items pictured but not listed are from private collections.

MASTHEADS

PAGE 32: Lenox étagère, $2,695, by *Jayson Home* (800-472-1885; jaysonhome.com). **Stites side table,** to the trade from *John Pomp* (215-426-7667; johnpomp.com). **Abra sconce,** to the trade from *Jean de Merry* (877-336-3779; jeandemerry.com).
PAGE 34: Ambiant rug by *Sigal Sasson,* to the trade from *Rug Art* (212-207-8211; rug-art.net). **Sling nightstand,** $249, by *CB2* (800-606-6252; cb2.com). **Giralot shelving,** $2,850, by *Sculptures Jeux* from *Resource Furniture* (212-753-2039; resourcefurniture.com).

TREND ALERT

PAGE 66: Flowers by Andy Warhol wallpaper, $360/roll, in Miami Spice, by *Flavor Paper* (718-422-0230; flavorpaper.com). **Rose Passion necklace,** price upon request, by *Piaget* (877-874-2438; piaget.com). **Baby Mayflower chair,** $2,710, by *Fabrice Berrux* for *Roche Bobois* (212-889-0700; roche-bobois.com). **Flower Carpet mosaic tiles,** $53/sq. ft., by *Carlo Dal Bianco* for *Bisazza* (212-334-7130; bisazza.com). **Dropped Shoulder Safari jacket,** $2,795, and **Straight Leg trouser,** $1,550, from spring 2015, by *Victoria Beckham* (victoriabeckham.com). **Lady Dior embroidered handbag,** $8,100, by *Dior* (800-929-3467; dior.com). **Unikko cotton,** $53/yard, in Navy, #009043-002, by *Maija* and *Kristina Isola* for *Marimekko* (212-843-9121; marimekko.com). **L'Orangerie wristwatch,** $404,400, by *Breguet* (866-458-7488; breguet.com). **Floral Pastel heels,** $1,175, from cruise 2015, by *Pierre Hardy* (pierrehardy.com). **Catalina rug,** $119 for 3'11" x 5'10", by *Loloi* from *All Modern* (800-615-9703; allmodern.com). **Olvera pouf,** $1,203, by *Missoni Home* (212-685-0800; missonihome.com). **Flores cushion,** $225, by *Tabula Rasa* (tabularasa-ny.com). **Genevieve cotton,** in Mauve, #F2487-002, to the trade from *Pierre Frey* (212-421-0534; www.pierrefrey.com). **Flora tent,** $399, by *Wolfum* from *Layla Grayce* (877-907-1322; laylagrayce.com). **Lynn sconce,** $378, by *Aerin* (866-647-3330; aerin.com).

TALENT

PAGE 68: *Sabin Ousey* of *Sabin* (310-739-3853; sabin.la).
PAGE 70: *Michaël Verheyden* (011-32-11-262-100; michaelverheyden.com).
PAGE 72: *Joe Doucet* of *Joe Doucet x Partners* (joedoucet.com).

SHORTLIST

PAGE 96: *Ivanka Trump* (ivankatrump.com). **Skin care** by *Natura Bissé* (naturabisse.com). *Torres del Paine National Park* (torresdelpaine.com). *2nd Avenue Deli* (212-737-1700; 2ndavedeli.com). **Luggage** by *T. Anthony* (800-722-2406; tanthony.com). **Lighting** by *Lindsey Adelman* (212-473-2501; lindseyadelman.com). *Joseph Dirand* of *Joseph Dirand Architecture* (011-33-1-44-69-04-80; josephdirand.com). **Water carafe** and **glass** by *Crate & Barrel* (800-967-6696; crateandbarrel.com). **Milo club chair** by *Lawson-Fenning* (323-934-0048; lawsonfenning.com). *Christopher Wool* (wool735.com). **Cocktail napkins** by *August Morgan* (augustmorgan.com). *RH Baby & Child* (rhbabyandchild.com). *Sixteen* (312-588-8030; sixteenchicago.com).

TRUTH IN DECORATING

PAGES 104–108: *Brad Ford* of *Brad Ford ID, Inc.* (212-352-9616; bradfordid.com). *Amy Lau* of *Amy Lau Design* (212-645-6168; amylaudesign.com).

ART SHOW

PAGES 112–114: *Andreas Eriksson* is represented by *Stephen Friedman Gallery* (011-44-20-7494-1434; stephenfriedman.com).

UNCONVENTIONAL WISDOM

PAGE 116: *Doris Leslie Blau* (212-586-5511; dorislesliblau.com).

DESIGN SOLUTIONS

PAGES 139–146: Interior design by *François Champsaur* (011-33-1-43-45-22-46; champsaur.com).
PAGE 139: In living room, **custom Liaigre sofa** by *Christian Liaigre* (212-201-2338; christian-liaigre.us). **Tre Pezzi wool armchairs** by *Franco Albini* for *Cassina* (212-228-8186; cassina.com). **Naja bench** and **Tabou stool** by *Eric Schmitt* for *Christian Liaigre*. **Lazy Moon cocktail table** by *Eric Schmitt,* to the trade from *Ralph Pucci* (212-633-0452; ralphpucci.net). **Sculpture** by *Alfred Basbous* from *Agial Art Gallery* (011-96-1134-5213; agialart.com). **Sydney shelves** by *François Champsaur* for *Pouenat,* to the trade from *Holly Hunt* (800-320-3145; hollyhunt.com).
PAGE 140: Beacon light fixture by *Alison Berger,* to the trade from *Holly Hunt*. **Stump table** by *Eric Schmitt*, to the trade from *Ralph Pucci*. **Mars chairs** by *Konstantin Grcic* for *ClassicCon* from *Avenue Road* (855-548-7788; avenue-road.com).
PAGE 142: Roman fireplace by *Eric Schmitt* (011-33-1-64-24-28-84; ericschmitt.com).
PAGE 146: In entry, **Doge bench** by *Christian Liaigre*.

DANIEL'S DISH

PAGES 150–154: *Daniel Boulud* of restaurant *Daniel* (danielnyc.com).
PAGE 150: Small dessert plate, $90, by *Valerie Casado*, and **Big Fes placemat,** $56, in Blue-Pink; both from *ABC Carpet & Home* (646-602-3101; abchome.com).
PAGE 152: Atalanta Double Old-Fashioned tumbler, $120, by *William Yeoward Crystal* (800-818-8484; williamyeowardcrystal.com).



TRUE CALLING

PAGES 162–167: Interior design by *Kate Rheinstein Brodsky* (212-288-2221; krbnyc.com). **Architecture** by *Dick Bories* and *James Shearron* of *Bories & Shearron* (917-374-3422; boriesandshearron.com).
PAGES 162–163: Antique bergères from *Uptowner Antiques* (504-891-7700; uptownerantiques.com). **Gould cocktail table** by *Harbinger* (310-858-6884; harbingerla.com). Sofa slipcovered in **Carnival of Roses cotton,** in Beige, #52491, by *James Reynolds* for *Kent-Bragaline* by *Bob Collins & Sons*, to the trade from *Keith H. McCoy & Associates* (301-657-7150). **Alexander lamps** by *Christopher Spitzmiller* (212-563-3030; christopherspitzmiller.com). **Drawings** by *Angela Detanico* and *Rafael Lain* from *Galeria Vermelho* (011-55-11-3138-1520; galeriavermelho.com.br). **Antique chairs** from *Kenny Ball Antiques* (434-293-1361; kennyballantiques.com). **Natura rug,** to the trade from *Stark* (212-752-9000; starkcarpet.com).
PAGE 164: Frances side chairs by *Liz O'Brien Editions* (212-755-3800; lizobrien.com). **Vintage dining table** from *Jonathan Burden* (212-941-8247; jonathanburden.com). **Artwork** by *Janaina Tschäpe* from *Carlier-Gebauer* (011-49-30-2400-8630; carliergebauer.com). **Papier Chinois wallpaper,** in Tobacco, #PC-08, to the trade from *Gracie* (212-924-6816; graciestudio.com). **Painted floor** by *Chris Pearson* of *Chris Pearson Floors* (646-567-6892; chrispearsonfloors.com).
PAGE 165: Walls painted in **Courtyard Green** by *Benjamin Moore* (855-724-6802; benjaminmoore.com). **Refrigerator** by *Sub-Zero* (800-222-7820; subzero-wolf.com). **Era counter stool** by *Michael Thonet* from *Design Within Reach* (800-944-2233; dwr.com).
PAGE 166: Footstool upholstered in **vintage fabric** from *Hollywood at Home* (310-273-6200; hollywoodathome.com). Walls painted in **Ponderosa Pine** by *Benjamin Moore*. **Mossy carpet** by *Colefax and Fowler,* to the trade from *Patterson Flynn Martin* (212-688-7700; pattersonflynnmartin.com).
PAGE 167: In girls' bedroom, canopy curtains of **Classic Chintz cotton-polyester,** in Contessa, #1973201, to the trade from *Fabricut* (800-999-8200; fabricut.com). **Sheets** by *D. Porthault* (212-688-1660; dporthaultparis.com). **Custom Candy Stripe carpet,** to the trade from *Patterson Flynn Martin*. Walls painted in **Bridal Pink** by *Benjamin Moore*. In Alexander's bath, **Modern Industrial washstand base** by *Urban Archaeology* (212-431-4646; urbanarchaeology.com). **Henry Low Profile Mounted sink fittings** by *Waterworks* (800-899-6757; waterworks.com).



FOREIGN INTRIGUE

PAGES 168–175: Interior design by *Lynn Myers* of *Lynn Myers Designs* (601-941-8265; lynnmyersdesigns.com). **Architecture** by *Michael G. Imber* of *Michael G. Imber Architects* (210-824-7703; michaelgimber.com).
PAGE 168: Vintage table, vintage commode by *Maison Jansen,* and **painting** by *Carol Hu,* all from *Nancy Price Interior Design* (601-982-4181; nancypriceinteriors.com). Bench upholstered in **Linen Velvet linen–cotton velvet,** in Oatmeal, #7180-10, and curtains of **Iona Solway linen-polyester,** in Linen, #V3000-04, by Villa Nova, to the trade from *Romo* (800-338-2783; romo.com). **Vintage rug** from *Tinnin Imports* (800-231-8698; tinninimports.com). **Otello Antique limestone flooring,** to the trade from *Stone Expression* (214-810-0385; stoneexpression.com).
PAGE 170: Gargoyle dining table and **vintage dining chairs,** upholstered in **Keats viscose-cotton,** in Silver, #F3914-04, by *Colefax and Fowler,* to the trade from *Cowtan & Tout* (212-647-6900; cowtan.com); both from *Nancy Price Interior Design*. **Vintage rug** from *Tinnin Imports*.
PAGE 171: In living room, **Oliver sofa** by *Verellen* (336-889-7379; verellen.biz). **Vintage cocktail table** and **antique chandelier;** in entry, **antique chest,** all from *Nancy Price Interior Design*.
PAGE 172: Antique fauteuil from *Nancy Price Interior Design*.
PAGE 173: Serene lounge chair by *Henry Hall Designs* from *Walters Wicker* (walterswicker.com). Cushions in **Slubby acrylic,** in Flannel, #655-216, to the trade from *Perennials Fabrics* (888-322-4773; perennialsfabrics.com). **Antique lanterns** from *Nancy Price Interior Design*. **Vintage table** from *Texture Imports* (407-929-9710).
PAGE 174: Faline bed, to the trade from *Oly Studio* (212-219-8969; olystudio.com). **Painting** by *Andrew Bucci* from *Brown's Fine Art* (601-982-4844; brownsfineart.com).
PAGE 175: On terrace, **vintage cocktail table** from *St. Martin's Gallery* (601-362-1977; stmartinsgallery.com). **Floor pillows** from *Wunderley* (724-850-9616; wunderley.com). In master bath, **Louis Philippe mirror,** to the trade from *Eloquence* (310-876-0661; eloquenceinc.com). **Chandelier** from *Nancy Price Interior Design*.



CLEARING THE WAY

PAGES 176–181: Interior design by *Kim Alexandriuk* of *Kim Alexandriuk Interior Design* (310-399-7000; alexandriuk.com). **Architecture** by *Brian Biglin* of *Biglin Architectural Group* (818-225-2202; biglingroup.com).
PAGE 176: Sofa upholstered in **Toile de Tours Obus Blason cotton-viscose blend,** in Chenille Ecru and Nacres Gris, #39682, by *Le Manach,* to the trade from *Claremont* (310-248-3841; claremontfurnishing.com). **Custom cocktail table** by *Kim Alexandriuk*. **Dante chair** by *Philip Nimmo,* to the trade from *Jean de Merry* (877-336-3779; jeandemerry.com). **Antique rocking chair** from *Joannes Lucas*


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(310-876-0199; joanneslucas.com). **Antique engravings** from *Nathan Turner* (310-275-1209; nathanturner.com). **Vintage sconce** from *Downtown* (310-652-7461; downtown20.net). Curtains of **Jardin Bleu cotton,** in Rouge de Chine, #4757-03, by *Manuel Canovas*, to the trade from *Cowtan & Tout* (212-647-6900; cowtan.com).
PAGES 178–179: In garden pavilion, chairs upholstered in **Branton cotton-viscose blend,** in Natural, #F3832-01, by *Colefax and Fowler,* and ottoman covered in **Lenox leather,** in Malbec, #5505-08, by *Larsen*; both to the trade from *Cowtan & Tout*. **Vintage club chairs** from *Blackman Cruz* (323-466-8600; blackmancruz.com). **Custom table** by *Reborn Antiques* (310-289-7785; rebornantiques.net). In dining room, **vintage chairs** from *Downtown*. **Custom table** by *Kim Alexandriuk.* Walls painted in **DKC-100** by *Donald Kaufman Color* (212-594-2608; donaldkaufmancolor.com).
PAGE 180: Vintage lamps and **table** from *Downtown*. Curtains of **Carnival linen,** in Green, by *Christopher Farr,* to the trade from *Thomas Lavin* (310-278-2456; thomaslavin.com). Walls painted in **Clunch** and ceiling painted in **Pitch Blue** by *Farrow & Ball* (888-511-1121; farrow-ball.com). **Bisous chandelier** by *Anne Hauck Art Deco* (310-659-3606; annehauck.com). Bedspread of **Zahra viscose-cotton blend,** in Turquoise, #7620-421, by *Mokum,* to the trade from *Holly Hunt* (800-320-3145; hollyhunt.com).
PAGE 181: On loggia, custom **Beryllia chairs** by *J-Art Iron* (310-202-1126; jartiron.com). **Niko dining table** by *Downtown*. **Antique console,** to the trade from *Jean de Merry*. **Greenhouse lantern** by *Charles Edwards* (011-44-20-7736-8490; charlesedwards.com). On pavilion's loggia, **vintage chairs** by *Michael Taylor* from *Downtown*. **Antique table** from *Blackman Cruz*.



GOING FOR THE GOLD

PAGES 182–189: Interior design by *Megan Winters* (847-295-1675; meganwinters.com). **Architecture** by *Susan Rolander* of *Rolander Architects* (847-295-1256; rolanderarchitects.com).
PAGES 182–183: In living room, settees covered in **Beckford cotton,** in Oat, #68786, and **Gainsborough cotton velvet,** in Brown Sugar, #42773, to the trade from *Schumacher* (800-523-1200; fschumacher.com). **Artwork** by *Allison Cosmos* from *Megan Winters Maison* (847-295-1675; meganwinters.com). In upstairs corridor, **Isis side chairs,** to the trade from *Schumacher*. **Madagascar wallcovering,** in Pieds Nus Sur le Sable, #VP-731-16, to the trade from *Élitis* (800-916-2036; elitis.fr).
PAGE 184: Armchairs covered in **Ticking cotton,** in Tennessee, #910059-03, to the trade from *Rogers & Goffigon* (203-532-8068; rogersandgoffigon.com). **Antique chandelier** by *Baccarat* from *Galerie Glustin* (011-33-6-03-81-12-26; glustin.net). **Mayon carpet,** to the trade from *Merida* (800-345-2200; meridastudio.com).
PAGE 185: In family room, **painting** by *Karina Gentinetta* (504-905-8504; karinagentinetta.1stdibs.com). **Lacquered Strié wallcovering,** in Eyeliner, to the trade from *Phillip Jeffries* (973-575-5414; phillipjeffries.com). In media room, **Industrial Scissor Lift side tables** by *Restoration Hardware* (800-910-9836; rh.com). **Montauk light fixtures** by *Ralph Lauren Home* (888-475-7674; ralphlaurenhome.com).
PAGE 186: In kitchen, **Gwenwood Hang drum pendant** by *Darryl Carter* for *The Urban Electric Co.* (843-723-8140; urbanelectricco.com). **Foucault's Orb chandelier** by *Restoration Hardware*. **Range** by *Viking* (888-845-4641; vikingrange.com). **Earthenware Elements tiles** by *Ann Sacks* (800-278-8453; annsacks.com). In stairwell, walls painted in **Brilliant White** by *Ralph Lauren Paint* (800-379-7656; ralphlaurenpaint.com).
PAGE 187: Vintage dining table and **sideboard** by *Maison Jansen* from *Greenwich Living Antiques & Design Centré* (203-274-5130; greenwichliving.1stdibs.com). **Vintage light fixture** by *Venini* from *Galerie Glustin*. **Thornton table lamps** by *Suzanne Kasler* for *Circa Lighting* (877-762-2323; circalighting.com). **Mayon rug,** to the trade from *Merida*.
PAGE 188: In guest room, **L'Orient cotton,** in Pink, #2007109-7, to the trade from *Lee Jofa* (888-533-5632; leejofa.com). **Vintage chandelier** from *Galerie Glustin*. **RL '67 Boom Arm table lamps,** and **Aragon wallcovering,** in Snow Leopard, #LWP65399W, by *Ralph Lauren Home*. **Hide rug** by *Kyle Bunting* (512-264-1148; kylebunting.com). In Megan's office, **Victorian Hotel pendant** by *Restoration Hardware*. In niece's bedroom, **Hanna ottoman,** to the trade from *Oly* (212-219-8969; olystudio.com). **Vintage light fixture** from *High Style Deco* (212-647-0035; highstyledeco.com). **Ashanti wallpaper,** in Orange, #BR-79770-641, to the trade from *Brunschwig & Fils* (800-538-1880; brunschwig.com). **Grand Tournai carpet,** to the trade from *Merida*.
PAGE 189: Antique desk from *Greenwich Living Antiques & Design Centré*. **Buche Wool Flatweave rug** by *Madeline Weinrib* (212-414-5978; madelineweinrib.com). **Yacare crocodile wallcovering,** in Ebony, #LWP40882W, by *Ralph Lauren Home*.



THE BUDDY SYSTEM

PAGES 190–195: Interior design by *Alexandra Loew* of *Alexandra Loew, Inc.* (323-498-5790; alexandraloew.com).
PAGES 190–191: Stool upholstered in **Angora Mohair,** in Ciel, #31872-25, to the trade from *Clarence House* (800-803-2850; clarencehouse.com). **Vintage stool** by *Otto Schulz* from *Arenskjold Antiques Art* (518-828-2800; arenskjold.com). **Soraya ladder** by *Interieurs* (212-343-0800; interieurs.com).
PAGE 192: Ottoman covered in **Como cotton velvet,** in Admiral, #34825-8, to the trade from *Clarence House*. **Agra Linear border,** in Crushed Shell, #977-43106-03, by *Michael S. Smith,* to the trade from *Samuel & Sons* (212-704-8000; samuelandsons.com).
PAGE 193: Refrigerator by *Sub-Zero* (800-222-7820; subzero-wolf.com). **Vintage Navajo rug,** to the trade from *Kandi's* (212-725-7001; kandisrug.com). Walls painted in **Carriage Green** by *Farrow & Ball* (888-511-1121; farrow-ball.com).
PAGES 194–195: In bedroom, **vintage lantern** from *David Stypmann Co.* (212-226-5717; davidstypmann.com). **Vintage Moroccan rug** from *J & D Oriental Rugs* (212-695-0880; jdorientalrugs.com). Walls painted in **DKC-43** by *Donald Kaufman Color* (212-594-2608; donaldkaufmancolor.com). **Print** by *Elliott Puckette* from *Paul Kasmin Gallery* (212-563-4474; paulkasmingallery.com).



BREAKING WITH TRADITION

PAGES 196–203: Interior design by *Katie* and *Jason Maine* of *Maine Design* (323-469-7200; mainedesign.com). **Architecture** by *Ruard Veltman* of *Ruard Veltman Architecture* (704-540-5620; ruardveltmanarchitecture.com).
PAGE 197: Andersen sofas by *Rodolfo Dordoni* for *Minotti* (212-685-0095; minotti.com). **Bronzeforms 4 cocktail table** by *Silas Seandel* (212-645-5286; silasseandel.com). **Custom table** by *Sam Orlando Miller* from *Hedge Gallery* (415-433-2233; hedgegallery.com). **Gentleman's chair** by *Blackman Cruz* (323-466-8600; blackmancruz.com). **Vintage armchair** by *Jean-Michel Frank* for *Ecart International,* to the trade from *Ralph Pucci* (212-633-0452; ralphpucci.net). **Diva stools** by *Azadeh Shladovsky,* to the trade from *Jean de Merry* (877-336-3779; jeandemerry.com). **Custom rug,** to the trade from *Holland & Sherry* (310-858-6884; hollandandsherry.com).
PAGE 198: Vintage sofa from *Coup d'Etat* (415-241-9300; coupdetatsf.com). **Neapolitan custom table** by *Atelier Demiurge* (212-593-2470; demiurgenewyork.com). **Vintage table lamp** from *Lucca Antiques* (310-657-7800; luccaantiques.com).
PAGE 199: In dining room, **Mohair velvet chairs,** in Bleu Ancien, to the trade from *Claremont* (310-248-3841; claremontfurnishing.com). **Custom Op Ellipse table** by *Blackman Cruz*. **Glacier pendant lights** by *David Wiseman* from *R & Company* (212-343-7979; r-and-company.com). In upstairs family room, sofa covered in **Chamonix wool,** in Chocolate, #DE10220, to the trade from *Holland & Sherry*. **Beaubourg armchair,** to the trade from *Jean de Merry*. **Moroccan rug** by *Mansour Modern* (310-652-9999; mansourmodern.com).
PAGE 201: In breezeway, **sculpture** from *Balsamo Antiques* (212-759-0063; balsamoantiques.com). **Thames table,** to the trade from *Jean de Merry*. In office, **Highbridge desk** by *Ralph Lauren Home* (888-475-7674; ralphlaurenhome.com). Curtains of **Taragarh wool-cashmere,** in Midnight, #A3040RS-009, to the trade from *Loro Piana* (212-980-7960; loropiana.com). **Custom rug,** to the trade from *Beauvais* (212-688-2265; beauvaiscarpets.com). Walls and ceiling lacquered in **Polo Blue** by *Benjamin Moore* (855-724-6802; benjaminmoore.com).
PAGE 202: In bathroom, **Voltaire tub** by *Waterworks* (800-899-6757; waterworks.com). In master bedroom, **custom bed,** to the trade from *Jean de Merry*. **Luca cotton bedding** by Deborah Sharpe Linens (323-933-9869; deborahsharpelinens.com). **Custom rug** to the trade from *Mark Nelson Designs* (646-861-3293; marknelsondesigns.com).
PAGE 203: Woven leather bench by *Mark Albrecht Studio* (718-786-9860; markalbrechtstudio.com). **Chunky braided rug** by *Restoration Hardware* (800-910-9836; rh.com). Walls covered in and curtains of **Breeze linen,** in Rose, #1940-6, by *Lulu DK,* to the trade from *Duralee* (800-275-3872; duralee.com).

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The Bondi, plastic with beach image, by Gray Malin, $49; graymalin.com.



Ring-lizard skin and rubber, by Vianel New York, $90; vianelnewyork.com.



Karat, acrylic inlaid with 24-karat gold flecks, by Case-Mate, $50; case-mate.com.



Wenge wood, inspired by vintage surfboards, by Recover, $40; getrecover.com.



Pandi, plastic with kaleidoscopic image, by Uncommon for Dannijo, $98; dannijo.com.



EXO25, brass, by EXOvault, $140; exovault.com.



Tetra, plastic, by Zero Gravity, $32; touchzerogravity.com.



Marble, plastic, by Grace, $35; society6.com.



Le Pavillion, resin, by Kate Spade New York, $40; katespade.com.



CLIC Wooden, walnut and plastic, by Native Union, $40; nativeunion.com.



Blue Larkspur, resin inset with pressed flowers, by Bling Bling Hello, $42; blingblinghello.com.



Red Plaid, leather, by Jagger Edge, $48; jaggeredge.com.

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